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The Artist as Schizophrenic: Psychic and Formal Structures in Four Films by Jerry Lewis

by

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A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of

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in

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled **The Artist as Schizophrenic : Psychic and Formal Structures in Four Films by Jerry Lewis** submitted by *Garrison (Garry) Stephen Mickelow* in partial fulfillment of the requirements for the degree of Master of Arts in Comparative Literature - Film Studies.

Dr. Bill Beard

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Supervisor's Approval Date: April 24, 1998

Abstract

I look at four films directed by and starring Jerry Lewis. These films will be examined to isolate psychic and structural energy patterns. I approach this as follows: First of all, I look at a broad range of characteristics of the Lewis persona in these films. Then, I examine Freud's theory of comedy to find some useful terms. Then, I project Freud's comic theory onto Greimas's semiotic square analysis. Finally, I look at these four films in turn, using my composite model and choosing representative scenes to illustrate the points of the semiotic squares. I conclude that Lewis's *Kraftwerk* is the energy management of a *schizophrenic syndrome*.

In Gratitude

I would like to thank my supervisor, Dr. Bill Beard for his unwavering support and challenge on this project. I want to thank Dr. John Rosie , Dr. Scott Duncan and his Group , and Peter Reveen for helping to stabilize my humanity. I want to thank the Department of Modern Languages and Comparative Studies and the Division of Compartive Studies in Literature, Film & Religion for their Research Assistantship and their counsel. I want to thank Instructional Services B-111 Education North for computer-related support. I am grateful for the research services from the Inter-library loan staff, the G.S.A. office and the old Arts Building audio-visual center. Since 1993, I fondly remember the countless teachers and students for their compassion, inspiration, guidance and their enduring values. And, I will never forget those that edged me towards graduate school. Lastly, I want to thank all my friends and family for teaching me empathy. Pssst...This is for Paul, three mothers, my daughters and the Williams. Film Therapy works. Merci JL.

CXLIII Sonnet

Lo, as a careful housewife runs to catch
One of her feather'd creatures broke away,
Sets down her babe, and makes all swift dispatch
In pursuit of the thing she would have stay;
Whilst her neglected child holds her in chase,
Cries to catch her whose busy care is bent
To follow that which flies before her face,
Not prizing her poor infant's discontent :
So runn'st thou after that which flies from thee,
Whilst I thy babe chase thee afar behind ;
But if thou catch thy hope, turn back to me,
And play the mother's part, kiss me, be kind :
So will I pray that thou may'st have they
Will ,
If thou turn back and my loud crying still.

- William Shakespeare

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INTRODUCTION

1. The Argument

This thesis is concerned with illuminating the ambivalence or contradiction within the Jerry Lewis screen character found in four films directed by Lewis in the early sixties (*The Errand Boy* (1961) , *The Ladies' Man* (1961) , *The Nutty Professor* (1963) , and *The Patsy* (1964)) . These contradictions manifest in his appearance, language and behavior in these films are in fact clinical symptoms. He is an abject figure who pulverizes himself via settings, circumstances and other characters. He is a masochist who comforts himself with painful pleasures and defers his own sexual desires so that he is rendered asexual. He is a hysteric who loses control, dissociates from his body and suffers indignities as a result. And, he is a schizophrenic who splits off into grandiose and banal parts which he disavows. In other words, his whole character is a territory of power struggles within the self. These struggles embody a dialectic relation between what others do to him, what he acts out hyperbolically, what pleasures he inflicts on himself and what he splits into [= how he loses his non-subject status (Lewis the idiot) and becomes the subject (Lewis the banal)] . These four struggles form a constellation of symptoms that I call the 'Schizophrenic Syndrome' because it constitutes a group of disorders.

Lewis is thus a very disordered screen character whose disordered self requires an analysis (Gk.'analyein' for 'cut open') or a diagnostic certainty ('keirein' denotes 'to cut apart') . In order to conduct my analysis, that is, to establish the means for deconstructing the figure of Jerry Lewis, I cut him away from the sixteen characters he creates in the Dean Martin-Jerry Lewis *oeuvre* , two of which are directed by Frank Tashlin. I also cut Lewis off from the other six characters directed by Tashlin. In other words, I am only interested in a character who is free of direct influences from his partner and director or directors, i.e. from their creative noise, so to speak. The

remainder is a body of 11 films in which Lewis directed himself, of which I want to look at four of his early sixties characters. These four films will undergo a detailed textual analysis based on the framework I establish in Chapter Two.

My project includes a series of critical operations. First, I observe the Lewis figure in the four films and focus not only on his appearance and language but also on his different behaviors. These behaviors are not only symptomatic of abjection, hysteria, masochism and schizophrenia but also reveal a constant flickering between psychological states. So, in these four films Lewis is a complex psychological figure whose oscillations are understood as changes in his state of being. Furthermore, this flickering is a dialectic of energy managment. Thus, I illuminate an energy management model that segments or cuts up the Lewis figure's behavioral contradictions into eight manageable operations. It is these eight operations that form the bulk of my textual analysis.

As I have just said, the Lewis figure processes mental and affective components of his self in different ways and yields therefore different outcome behaviors. That is, he is a figure whose being consists of repeated changes or *ambivalence* of his psychological state. His being or ontology is constantly changing according to circumstances, settings and characters around him. He is very chaotic one moment and banal the next. At other times he is surreal and whimsical. Later, he is a gag-man; then he tells jokes and then he dances and talks freely. At still other times, he suffers bodily pains, then he enjoys these pains, and then he is cast off by others, and then he splits his mind and body into other selves. Once more we see that besides his masochism (humiliation) , hysteria (bodily dissociation) , abjection (scorn) and his splits (mind/body and selves), the Lewis figure is a clinical example of schizophrenia. Or rather, the screen character is schizophrenic-like in orientation. Put simply, he is

thinking/non-thinking, feeling/non-feeling, inhibiting/non-inhibiting and releasing/non-releasing according to the context.

2. Stages of the Argument

The thesis proceeds in the following order: After noting Lewis' ambivalence my first task is to break it down into workable parts. For that, I focus on the apparent contradictions within the figure's *appearance*, *language* and *behavior*. By selecting instances from each of the films, I construct a *composite* of the character, noting his similarities and differences from within each film. By the end of Chapter One, the reader will have a solid picture of the character's three facets. In Chapter Two, I turn to his behaviors and expound on them in much greater detail.

My goal is to see what is driving this character to behave so erratically from film to film and from scene to scene. I begin by enlarging on what I see as his main binarism. Lewis is simply out of control; then he regains control. This is his grand binary in these films, a binary which further subdivides into other binaries such as powerful/powerless (he is oppressed or overawed by authorities, women and idols), adult/child, order/chaos, and outsider/insider to name just a few. And, it is his excessive goodwill that drives him. His eagerness to help is pathological. It is his initial undoing in these four films, and in the end it is his salvation as well.

I turn next to laughter theory. From all the major theories available, I choose Freud's theory because he employs binaries such as tension/release, drive/defense, urge/counter-urge etc., and these binaries may be made to correspond with the schizophrenic nature of the Lewis persona. Freud's model also includes a discussion on wit and jokes. From this, I discover that his laughter theory is meaningful when understood as an energy management model. That is, Lewis is alternately saving and spending his mental energy from scene to scene. This is based on managing his body

and mind alike to produce certain laughter effects. Furthermore, the laughter is based on Lewis's total psychic apparatus which Freud calls the id, ego and superego. Lewis's energy is managed on each of these levels.

Having defined meaning in energetic and economic terms borrowed from Freud's theory, I turn at the end of Chapter Two to a semiotic theory that also uses binaries. This theory includes Greimas's semiotic square. By adapting the square, I am able to enlarge Freud's meaning to extend to what Lewis does from point to point in the narrative. So, a narratological project and a psychological project converge in the body and mind of the Lewis character. I discover that he alternates between thinking and non-thinking, feeling and non-feeling, inhibiting and non-inhibiting and releasing and non-releasing. These terms help explain his behaviors in terms of an energy management model that is analysed for each film. Seemingly arbitrary scenes are analysed to illustrate the transformation relationships of the semiotic square and how they generate meanings.

This process as if occurs in the four films forms the content of Chapters Three to Six. In these four Chapters, oscillations in the Lewis' character's states are now seen as the inner workings of his schizophrenic syndrome. I wanted to understand what the Lewis screen character is doing. After examining countless film commentators, I discovered not only that they are ambivalent in their responses to him but that he is an inherently ambivalent character whose masochism, abjection, hysteria are pathological (dis-eases) and as clinical disorders, constitute the *schizophrenic syndrome* . Thus, it is through my Freudian and Greimassian energy management model that I am able to illuminate the inner workings of the Lewis character alongside his external ambivalent facets of appearance, language and behavior. I show that his ontological dialectic coincides with this syndrome. In my concluding chapter, I generate a plethora of meanings of the Lewis character when the clinical, the anti-

psychiatric and the self-destructiveness of schizoanalysis are juxtaposed or are jostled together.

3. Key Terms

Abjection - From the Latin *abjicere* 'to cast away'. This generally refers to a persona whose actions are low, base or contemptible. For example, a screen character is abject if s/he is an embarrassment. They do something that causes disfavor in others. The persona is slavish and in utmost subjection. The persona is hard to watch because s/he is so pathetic and unredeemable. According to Kristeva, this psychoanalytic condition refers to one who is cast away from the symbolic (linguistic and power) system. An abject is dead to others. An abject is a "jettisoned object" and is in a condition where a subject and object push/pull each other (Creed 1996, 45-6) . The place where Lewis switches from an object to a subject is an abject position. It is the place where the idiot turns banal or sentimental and it also occurs for other characters as well. Those characters are dull, pathetic and hard to watch. We cast them away from our hearts and minds.

On the other hand, Kristeva states that an abject is a "place where meaning collapses" (37) , an "ambiguity" (40) , and an "unstable identity" like a vampire, ghoul, liar, etc. (37, 52) . These descriptors suggest that the abject is between states. An abject may be disgusting but s/he is reflecting some of mankind's ills like the homeless or the sick for example. But in my case, I want to use the term to refer to the Lewis character's treatment. He is an abject screen figure when he does something pathetic or banal.

Hysteria - From the Greek *husterikos* 'suffering in the womb'. In the fifties and sixties, a hysteric had "headaches, dizziness, fainting spells, and mild physical pains"

(Evans 1991, 118-9). It points to what society rejects or it is a culturally conditioned term to denote a "desire to please" (241). This is what Lewis does with his excessive goodwill. His desire to help is what he uses as a weapon to create chaos. The Lewis idiot is usually the hysteric as well. Evans' genealogy of hysteria states that "repression is the main defence mechanism of hysterics". A hysterical Lewis expresses or denies whatever is repressed. He caricatures the condition of "powerlessness" (242). He expresses psychic distress "by means of physical dysfunction or pain" (167-8). By looking at the Lewis hysteric, we notice a body that is feminine-like or emptied of masculinity, according to Irigaray (209), and writhing in pain. A hysteric is "always threatened with a frightening sense of alienation and fragmentation" (186). His body acts contra-volitionally and is his defence against corruptible power and authority. He tries to distance his body from the self. Evans finds that social repression is linked to "individual psychic repression" (218). Lewis is hysterical when he suffers pains.

Hysteria is a psychological condition in which one is possessed by an anxious overdrive. A hysteric suffers pain to the body, but does not enjoy it like a masochist does. This is recognized as a problem but still the hysteric disavows it. Anxiety is the need to repress the idea that things do not fit. Hysteria is the by-product of repression. This act of repression is short-lived because the repressed returns as a symptom. A symptom can be a somatic expression of repressed trauma (memory). However, one could have accidents which have the same effect. That is, Freud's famous notion of a hysteric is one who suffers from pasts. But pasts and futures are unified back to the present in schizophrenia (Jameson 1993, 324). Generally, a hysteric suffers pain to the body without enjoying it. For example, Morty is denied lunch four times; Herbert is slapped by actresses using him as a actor to play off of or he falls during the TV taping and when the pet 'Baby' appears; Julius is cemented or is pushed around by a

student and Vic Tanny's gym strong men; and Stanley falls many times doing his joke training.

In general, the Lewis character represses differences between the following binary oppositions: 1) real : ideal (what is : what ought to be), 2) desire : fulfillment and 3) truth : pretence. He experiences a gulf or gap between what one is and ought to be; between what one wants and gets, and between what one is and pretends to be. The energy needed to hold these in check is enormous and it turns into a condition of hysteria or anxious overdrive with a whole list of physical manifestations.

Masochism - From Masoch's name, it is a term for enjoying pleasure from mistreatments. A masochist enjoys bodily pains or has a "need for pain" (Studlar 1985, 777) . A masochist likes humiliations (Baumeister 1988, 40-1) and so the focus is on the body and not the symbolic (linguistic and power) self. Masochists escape from themselves and this is what Lewis does. He gets contained when he is hysterical because he reflects anxieties, desires and mental illness. According to Chasseguet-Smirgel, a masochist is made into an "object" (Evans 1991, 131) and this is how Lewis works out his funny business. We laugh at him because he is an idiotic and pain-filled body running amok around settings, yet his pain-filled facial and bodily contortions belie his masochism. As an object or a stupidity he is funny, but when he is a speaking and feeling subject he is not funny but rather pathetic. We like him helpless and scrambled and hate him when he helps himself and is eloquent. For the Lewis masochist, the maternal figure is ambivalent because he both approaches and avoids her. He suspends his sexual desires for any woman as a result of this ambivalence. This is what Deleuze calls "waiting and suspended suffering" (Studlar, 781) and is a form of resistance against any control or mastery situations. Lewis is powerless here just as he is powerless as a hysteric. He is not a masochist when he has moments of pure instinct and phantasy. When he masters the situation and is in control, he is

opposed to a masochist's and a hysteric's out of control state. The same applies to his abject status as well.

Schizophrenia has features such as "peculiar verbal interactions, desire for social isolation and flattened affect" (Knapp 1996, 17) ; and it is "an attempt by the symbolic self to deny the limitations of the finite body", and results in one who is "abstract" and who "lacks a securely unified self and body" (Becker 1974, 76-8) . It manifests "disordered thinking", a "failure to develop basic trust" and is a "symptom complex" (Warneke 1995, I1-I32) . This is a mental condition that both clinicians and literary theorists recognize as consisting of a group of disorders or a syndrome. Besides the psychological problems mentioned earlier and changing psychological states, Lewis affords us a picture of schizophrenia because ambivalence (Strahl 1980, 194) is the *fulcrum* of this dis-ease. He has an all or nothing orientation without mediating any of these extremes. His no-self oscillates between disorders and has a flat affect. He is not comfortable in his body and has frequently to change his behaviors as his perception of the world changes. Laing calls this "ontological insecurity" (Laing 1959, 43) . The Lewis figure lacks personal cohesion or consistency. In a study about masked schizophrenia, Strahl notes that there is "integrative impairment" in the ability to make connections between dynamic and self-regulating mechanisms" (Strahl 1980, 40) . Internal and external stimuli are not selected or sorted out appropriately. The Lewis figure either under-reacts or over-reacts to stimuli. His unconnected series of moments in a psychodynamic temporal process has a center that does not hold. He flickers between his states of being in disconnected and incompatible ways. That is, his ambivalence is what Shands in his semiotic study of psychiatry calls, using Shakow's term, "psychological deficit". This deficit for any patient is described in the following way : "...he overresponds when the stimulus is relatively small, and he does not respond enough when the stimulus is great". (Shands 1963, 397) . For example, Lewis cannot do a pathos scene appropriately, but his "idiot" persona with his

overreactions to small stimuli is what most people enjoy about him. These two extremes are not fused together but stand as juxtapositions or contradictions within the character. He shamelessly pulls at our heartstrings after being an agent of chaos.

This is what I mean when I say that Lewis has a complexity and a dialectic in his being. In addition to portraying a schizophrenic figure, Lewis' films are schizophrenic because they mostly contain moments that are detached from a sense of coherent narrative. Scenes are plopped in the middle of things without any sense of context. They just happen as if the film was a vaudeville show or as if Lewis had a remote control and was flipping his character back and forth from moment to moment. Nothing ties these moments together. The Lewis character is also a bricoleur (he mixes high art with low art) and a pasticheur (he mixes media styles) . For example, a slapstick sequence is placed before a TV show or the character mimes conducting a non-diegetic big band. Furthermore, as a "pathological" character (Mast 1980, 303-6) , he is a problem for critics and as a "schizophrenic" (Kaminsky 1979, 166-70; Coursodon 1975, 9-15) , he intersects both the clinic and psychological criticism or "psychocriticism" (Natoli 1984) . That is, Lewis is both a "subject" with some degree of depth and a depthless "non-subject". As already indicated, my project is to contextualize these two characteristics within the bigger pathology of the *schizophrenic syndrome*.

CHAPTER ONE

The Lewis Character's Features: Appearance, Language and Behavior

Jerry Lewis 's observable screen character has a comedy aesthetic that synthesizes, elements of the, burlesque, crazy comedy, slapstick, and vaudeville. He embodies symptomologies such as masochism (he enjoys suffering) , abjection (he is cast off) , hysteria (he suffers bodily pain) , and most of all, schizophrenia (he fragments and has no self) . This last condition is actually a group of disorders that includes: flat affect (he is a cartoon figure) , thought disorder (he has alogia and loose associations) , ambivalent conflicts (he has polar swings) , delusions (he enters a surreal wonderland), paranoia (he experiences a hostile world) and a flickering between "ontological insecurity and ontological security" (Laing 1959, 42) . My project as a whole provides a way to understand his flickering or oscillating psyschological states. It consists of an energy mangement model that explains the underlying control/no-control binarism (see Chapter Two) . But for now, I want to discuss Lewis' physical features (his face, body, moves and chaos effects) , and his voice (his language and its effects) . I will start with some generalities about the Lewis film persona in the four films under study.

In *The Errand Boy* , *The Ladies' Man* (1961) , *The Nutty Professor* (1963) , and *The Patsy* (1964) , Jerry Lewis, a rational filmmaker, directs his irrational screen character's comic lifeforce or 'vis comica' as a weapon to resist containment. This screen adult (35 to 38 yrs. old) is acting like a child. He becomes or (presents) a caricature or a hyperbolic parody as he distorts personality features. He can also understate his actions and reactions to characters, settings and circumstances. Or he can be quite banal and boring.

What is it about this screen comedian's face, dress, physical build, mannerisms, ways of moving, and voice that distinguishes him from other screen comedians? Lewis is a tall man who has to look small, or incongruous with his age unlike, the procedures of other self-directing comedians such as Charlie Chaplin, Buster Keaton, Harold Lloyd, and Jacques Tati. His face is childlike and malleable (like Harry Langdon and Stan Laurel) ; able to reflect a range of attitudes, emotions and thoughts. His clothes reflect a low socio-economic service position such as a paperhanger, errand boy, house-boy, nerdlike college professor and bellhop. Why is he a servant? He is a capitalist subject who does what he is told, but he does so with excessive goodwill. This extra helpful attitude is so hyperconformist that it causes disorder. His vocal range complements this attitude because it ranges from silence to aggravation, depending on the settings and (other) characters that are usually denaturalized as markers of unreality.

If rationality, control and meaning were the forces operating to contain Hollywood film narratives, systems, stars/performers and comedic styles in the liberal sixties, then an irrational, out of control and meaning-dispersing character can be an effective counterforce. Lewis the director can give his character depth but he also makes him disrupt the narrative with a series of unconnected gags. He can play to an audience or perform in front of the camera in the tradition of "comedian comedy" discussed by Seidman (Seidman 1980, 2-8) . According to Selig, he is a modernist who disturbs the narrative to show that it is a fiction (Selig 1984, 50-1) . On the other hand, he resembles a postmodernist artist in that he disorders, de-centres, blurs boundaries and plays with surfaces. That is, he refuses closure, or turns film into a self-reflexive (it is fiction) or self-referential (it is about himself) text. It is indeterminate and open to interpretations. Furthermore, the schizophrenic has "extravasation of meaning" (Laing 1959, 70, 85) - a spreading-out of meaning. According to Lacan, this condition suffers from a broken signifying chain (Jameson

1993, 323-4) . That is why the moments in Lewis's films are just "presents". They are disconnected and exist as gags or ideas. Jameson adds that the postmodern schizophrenic flickers between a "creative tension" and "incoherence or arbitrary shifting of styles (i.e. pastiche and bricolage) " (Jameson, 303-4) . My project helps understand both of these Jamesonian oppositions as inherent to schizophrenia .

Lewis the character is constantly opposing himself, other characters, settings and the sixties' values. There is an order in the films before he sets out to disrupt it. His character wants to disrupt authorities, systems of control and masculinity. Furthermore, the changing values of the sixties are synchronized to his body. He conforms by constantly changing (Massey 1979, 99-105) . This is the time of America's cold war containment policy (1946-64) "in which insecurity is absorbed by internal security" (Nadel 1995, 14) . The comedian's body deforms and absorbs all the fears around him by being hyperconformist. He break things open by being excessively helpful. He splits and fragments his body, face, language and psychological states as a response to inner and outer stressors. Schizophrenia is his survival and forte (Kaminsky 1974, 166-70; Coursodon 1975, 10-11) . Lewis frequently claims that we are more than one person. So, a schizophrenic has no unified self but splits off into fragments indicating that a centre cannot hold. He lives by pieces, and this postmodern condition cuts up perceptions or works on "singularities" (Shaviro 1997, viii) . A black hole in a person's makeup is a singularity and Lewis has unconsciously given us his collection. While the clinicians and theorists of schizophrenia are at loggerheads, the condition is worth pursuing in the screen figure. If, as Silverman insists, that the Imaginary is just series of revisions and mixed point of views (Greenburg et al. 1990, 103) then my project tries to suture Lewis's Imaginary.

Lewis's screen persona reflects contradictions. His character is ambivalent, full of contradictions and/or is just a catalogue of incongruities. It is especially the

incongruities in his appearance, language and behavior much constitute him as both a comedian and a weapon. But, though he first behaves chaotically in many scenes, he attains success by the end of the film.

Since I am interested in illuminating this mixed up character who has blockages in his psychological states, I need to discuss some general characteristics or common features found in the above four films' respective characters. That is, Lewis's Morty S. Tashman -*The Errand Boy* , Herbert H. Heebert -*The Ladies' Man* , Julius Sumner Kelp -*The Nutty Professor* and Stanley Belt -*The Patsy* have commonalities in appearance, language and behavior despite their distinctions and their films' different contexts. Then, I must focus primarily on his contradictory behaviors and their causes and effects. By observing his inter-relationships to others, to circumstances, and to events, I will draw certain conclusions and deduce overall meanings that can then be synthesized into my model described and discussed in later chapters. In this chapter, I explain how his behaviors rely on variables such as: who is there? , what do they say or do to him? , what is there? , why does he act like that? what can be said from all the above interactions? how can he be dissociated and schizophrenic one moment, then pathetic in the next? why is he beautiful then boring? and what mediates these extremes?

Although we notice he takes two parts in *The Errand Boy* , *The Ladies' Man* and *The Nutty Professor* , three in *The Patsy* and four in *Ladies' Man* , the screen comedian is for the most part a fullbodied character and his mercurial states are enough for anyone to hold still for analysis.

First, I want to give instances from the films that reveal some ways he problematizes representations or disturbs artworks in the films, disrupts reality in film and behaves according to some disequilibrium or lack. His chaos helps fulfill a lack in himself or a lack in the narrative. He uses his desires, drives and instincts to disrupt

law and order because he perceives them as threats and this moves the narrative along. He also has a tension within himself that he seeks to release. A schizophrenic according to Freud is one who "cathects (invests, connects or binds) preconscious word-presentations in an attempt to recover unconscious thing-presentations...to object via verbal part of...content with words instead of things" (Morris 1980, 309) . That is, a schizoid personality divorces intellectual and emotional functions.

I must delineate his character, so I suggest we look at a *composite* of Morty, Herbert, Julius and Stanley. My composite consists of three particular elements: the screen comedian's *appearance* , *language* and *behavior* . I mix these together and thus arrive at a set of his general characteristics by selecting instances from each of the films.

Lewis the film-maker lets his character break from roles to inform us that we have just watched a fiction (we see markers of the film's construction) . As a modernist, he abstracts or removes things from reality and makes the common look uncommon. For example, he defamiliarizes a studio into a playground for Morty, a boardinghouse into a dollhouse for Herbert, a university into a lifestyle laboratory for Julius and a Hollywood hotel as a proving ground for Stanley. Lewis is self-reflexive (he refers to the textual construction), disrupts the text's flow, adds montage and does all this for a passive consumer. Lewis the postmodernist, on the other hand, plays with indeterminacies, adds pastiche (he mixes media forms), parody, bricolage (he mixes high art with low art), inserts intertexts, and lets the consumers produce their own meanings. These are not only splits between film-maker and figure but are also some of the splits within the figure, and, by extension, within Lewis the film-maker. I am only concentrating on the Lewis figure's appearance, speech and behaviors. It is these that constitute his *Kraftwerk* or energy management as part of his schizophrenic condition. That is, my project constructs a model for observing the energetic relays

involved in maintaining the schizophrenia or surviving it. We will see the unconscious mind of the Lewis figure. We see how the schizophrenic Jerry Lewis does his funny business.

The Lewis Figure

First, the Lewis figure *is* a low paid nobody who becomes a somebody, whether a valued houseboy, husband or a star. Morty is a movie studio paperhanger who becomes a comic genius; Herbert is a Junior college graduate who becomes a genuinely-needed and liked houseboy; Julius is a chemistry and biology professor who marries his student and indirectly invents a tonic that induces lifestyle changes, and Stanley is a bellboy who becomes a boss figure and replaces a deceased comedian. Although these figures play out a common Lewis motif (he makes himself suffer before he gets self-love) , I want us to be thoroughly familiar with *him* .

Secondly, he *is found* in a denaturalized setting or locale surrounded by denaturalized characters with odd names (e.g., Helen Wellenmellen rhymes; Sneak is sneaky; Dr. Warfield is battling egos and Ellen Betz bets on Stanley) . Denaturalization renders the context unreal, dreamlike or surreal. Hyperbole is intended for mirth-making. It signals also that a phantasy is playing out for him. It is a kind of cartooning with names by making them larger than life and unnatural. These are flat characters without any psychological depth. These animated characters and settings complement the figure for his antics. This wonderland or surreal landscape is a conducive condition for his chaos and excessive goodwill.

A character around Morty is named Dexter Sneak because he is underhanded and manipulative. Sneak has excessive goodwill because he is so compliant and apologetic with his boss Mr. T.P. (he says "Yes, oh great white sultan of the

screen") . Herbert works for Mrs. Wellenmellen (Helen) who is chubby like a watermelon and who is full of herself as an aristocrat and altruist. Julius desires Stella Purdey (a play on pretty, as well as pure in his eyes) . Dr. Warfield is a minefield or warzone because Julius walks lightly in the Dean's office as though he were walking around landmines. The Dean's silent disapproval adds tension to the self-deprecating Julius. Stanley is working in the Beverly Hilton hotel surrounded by a consortium who perceive him as their "mealticket". An A & R (artist and repertoire) man is hard of hearing and Hedda Hopper, a gossip columnist, is exaggerated by her huge umbrella hat. Again, incongruities are set up for the figure's antics. He complements these and these mark the film as a comedy.

Morty works at Paramutual Pictures with its soundstages, mailroom, and adjoining buildings; Herbert just dis-functions inside Helen's Hollywood boardinghouse for women, most of whom are eccentric and idiosyncratic actresses; Julius moves between his Arizona State University campus, Vic Tanny's muscle-building gym and a jazz club called 'Purple Pit' frequented by Buddy Love (his alter ego), and Stanley bumbles around the Beverly Hilton Hotel, the Copa Cafe, a voice teacher's house and other settings. These settings include a dancing studio, a music recording studio, a television studio, a patio, and a restaurant.

Third, this comedian encounters a *cavalcade of stars* so that there are intertextual references in the films. These many stars suggest too many contexts and thus a surplus of meanings for those unfamiliar with these stars. For example, like vaudeville stages, *The Errand Boy* and *The Patsy* place the comedian amongst comedy-variety performers. They in turn produce many pleasures apart from the comedian who usually becomes Jerry Lewis at the end of the film. Here is a contradiction or a creative tension, because an egocentric shares the spotlight with

others and disperses the comedy around so others may steal the show (e.g., Julius is undermined by his father played by Howard Morris) .

Fourth, some of these other characters *double as hysterics* and help naturalize, mirror and disperse the comedian's hysteria around. For example, Morty meets Dexter; Herbert meets Katie and certain odd actresses (e.g. the woman who speaks like Sylvester the cat) ; Julius meets Miss Lemon, and Stanley meets the frustrated Chic and Harry who act slightly hysterically when he fails their star-making efforts.

And fifth, the film texts contain helpful *descriptors* of the comedian, usually spoken by others and by himself. By way of a lengthy example, I note that the offscreen narrator in the beginning scenes of *The Errand Boy* informs us that this "documentary" is kept from being "dry and stilted" when the services of "one of the highly intelligent idiots available" is enlisted. Furthermore, Mr. T.P. hails Morty (instancing examples of Althusserian interpellation) with "hey", "hey kid", and "young man","new errand boy" . Before this and before even seeing Morty, Mr. T.P. says: "nobody can be that stupid". Then later, Dexter insists that Morty is working out so well as a spy that "no one knows he's alive", but near the film's end, he calls him the "village idiot errand boy". Other descriptors come from Morty himself when he talks to a puppet ostrich and says that he is a "flunked spy" and that he is just a "gofer". However, by the film's end, he is "a goldmine" according to an east coast studio mogul and Mr. T.P. changes and calls him "a son". All these descriptors help to compose, then de-compose and re-compose Morty .

The last scene has Morty (now self-referentially Jerry Lewis) chauffeured through a small lot parade (or curtain call) of all those characters who have interacted with him. At last he exits from the car to help the paperhanger (a double of Morty) hang the closing credits and 'The End'. Lewis the director fragments the figure and

proves that he is a postmodern auteur because of this indeterminacy. The other three films contain these descriptors as well and will be taken up later when I focus on each film in depth. All in all, the five aforementioned details are ways that Lewis's direction disperses meaning by having many artworks, cameo stars, and disruptive gags in his films.

I have generalized the appearance, language and behavior of this screen comedian. Now, it is time to study his appearance. I begin with his *face* .

Face

First, the facial features are composed of expressions of fear, curiosity and inattention. Fearful expressions are broken down into their inner and outer components. Some inner fears are anxieties from past traumas (conveyed in flashbacks) like rejection in *The Ladies' Man* , peer pressure and shyness in *The Patsy* and heredity in *The Nutty Professor* . His face carries these kinds of inner torments even when, in *The Errand Boy* , there is no revelation of a past context. When inner anxieties are just on the surface without their disclosures, they suggest a neurotic, hysterical and contradictory comedian who erupts at some environmental triggers such as authority figures, girls and walk-on cameo stars. He is afraid in general. For example, Morty S. Tashman in *The Errand Boy* , is asked what the "S." stands for. He replies: "Scared, I'm frightened at lot of things". His face cowers and he apologizes for that peculiarity or timidity. This sets him up for manipulations by shrewd characters who are apparently normal in these contexts. This also signals that a schizophrenic sees the world as hostile.

Outwardly, his face betrays fear as threat when authority figures yell at him. This yelling causes him to shrink into his own body. His face responds as if a real force has hit it and this suggests that he is reacting to the "violence of language"

(Lecercle 1990, 226-41) as it tries to control and contain him. His face reflects that wave of violation from other characters' 1) megalophonics, 2) dominating attitudes and 3) higher class positions. Mr. Ferguson from *The Patsy* , Mr. T.P. from *The Errand Boy* and Dr. Warfield from *The Nutty Professor* are three typical examples. Respectively, as the head of the star-makers, director of Paramutual Pictures and Dean of ASU, these men belittle him and treat him as an underdog, imbecile, and knucklehead. Hence, his face shrinks in defeat and defence. But, when he is given moments of opportunity for retaliation, these same fears can motivate him to refuse the belittlers' efforts at containing him. This jerk confronts and wins over such bosses as studio heads, television workers, university members and star-makers.

Their loud and brash personalities are not the only ones to spread fear across his face; women too make him fearful. Their sexuality and advances take their toll on his face as well. He shrinks, shudders, mumbles and then stretches it in two directions at once. This kind of contradiction suggests that an adult who is still childlike as he tries to free himself from his internal pushes and pulls of sexuality. As a male masochist, the figure enjoys this pain, suspends his own sexual desires and is ambivalent with women, especially maternal figures who are approached and yet avoided by him. In the opening and closing scenes of *The Ladies' Man* , Herbert's face is so fearful that he regresses into infantilism and yells: "Maaa!!!". In the former scenes three girls are the cause, but in the latter scene it is a runaway lion in the boardinghouse. These fears suggest that he is rendered asexual, impotent and ineffectual . His weakness is a common trait because he gets pushed around and swoons in the presence of some women. Fears emerge when he is assigned tasks by women that need his competence, and that awaken his repressed desires (Stella hints that Julius is a "small man" and drops an *Allure* magazine ad open to a possible cure in *Nutty Professor*) . Or, when thrust before women, he is insecure and incoherent (this is thought disorder or 'alogia') around them. For example, a 1920s soundstage scene in *Errand Boy* shows Morty's

face shrink before the twin women he sits next to and then he bursts into song inappropriately and offkey with the songstress. The mere presence of these women causes his face to decompress, then express (to press out) so that he gets evicted and laughed at. In another scene, he waits compressed in an elevator facing a woman who pops her gum bubble over his face. He represses his anger and walks away. Furthermore, the scene with the woman personnel boss is when his face, like a furnace, spews forth shapes and then he scrambles for the right words. And, afterwards, he disrupts women's order in the secretarial department when his face looks manic as he rebounds all that nervous energy like the animated Tasmanian Devil. With the woman boss, his fear causes him to mumble and forget names but he becomes a pure agent of chaos causing all the secretaries to spill all the typed scripts just because of his sticky finger and general clumsiness. He disarms his onlookers and frustrates them as well.

On other occasions the onlookers are cameo stars like George Raft or other big names. Here fear takes a different turn, because he is threatened by big egos or the 'big fellows'. This fear effects a diminished ego in him or makes him magical. His face expresses childlike wonder as he interacts with Raft. For example, Stanley's face is awed in *The Patsy* where he is fitted for a new suit, because, in the (Lacanian) mirror, he sees George Raft and misrecognizes himself as Raft. But soon he discovers that the real Raft was just using part of the mirror and walks off. Stanley's childlike face is rapturous as he says: "Son of a gun, it makes me look like George Raft....It really is George Raft!" . This hint at the screen comedian's lack of ego boundaries and desire for oceanic feelings is also responsible for making him a weapon of chaos impelled by his childlike rapture or awe. This same regard is there when *Bonanza* 's television stars pass Morty on a Western set in *The Errand Boy* . His face is that of an awe-struck fan and this scene itself suggests a reflected commentary on overblown fandom and its masochistic treatment in general. His face expresses fears, failures, and

frenzies. Facial disordering reflects a lack of inner order that projects itself onto and gets compensated for by the disorder and chaos he creates. (Paradoxically, this saves him, for he is turned into a star and is socially accepted instead of rejected) . Facial chaos is his weapon of liberation because he erupts like an earthquake from these shifting plates of inner fears, desires etc. They are stressors in his inner and outer environment.

Facial expressions can also reveal his curiosity. When he is curious about something, he expresses doubletake stares. He looks, looks away, looks again, looks away, then ahead, and then behind before he interacts with it. Krutnik calls this Lewis's penchant to burlesque idiocy (Krutnik 1994, 15) . For example, his curious face interacts with a lunchroom painting that turns out to be real. Morty pulls at a thread hanging from it in *The Errand Boy* and a real Samson-at-the-pillars who resembles a bearded Lewis tumbles out . The Benjaminian 'aura' around this artwork is literalized (a schizoid makes the metaphor literal and vice versa) . His curiosity about objects, persons and settings usually causes disorder, shock and ire from authority figures and gets mixed reactions from his diegetic audiences. In addition, his more than doubletakes suggest his hypervigilance or paranoia. He checks for intruders who may accuse him and thus impede his assault on social decorum or even museum culture. The comedian literally finds art that is alive and that artworks do have an 'aura', but that in this case, it too is disordered by him. For example, Herbert smears Helen's lips across her cheek when he dusts her huge portrait above the fireplace. This is a surreal gag because a portrait usually has dried paint, but here fresh lipstick on the mouth is smeared after he wipes it with a cloth.

Lewis' curiosity is preceded by an open mouth with the eyes downcast when he desires to break taboos. For example, Herbert is forbidden to visit Miss Cartilidge's room in *The Ladies' Man* , but his curiosity eventually has the best of him. Once

inside her room he is childlike and exploratory, but then he switches to shock and then disgust upon discovering her upside down body hanging like a bat. He tries to escape from her but she takes him on an adventure instead. Sometimes the comedian's adventures take him inside a kind of wonderland or surreal setting (Benayoun 1972, 241-5, 264-7; Coursodon 1983, 192 ; Hammond 1978, 20-26; Tavernier 1963, 59-60) . Overall, curiosity leads him to misadventures, chaos and eventual rescue. While these disasters are distressful to him, they are the source of his salvation. That is, by chance, they lead to his social acceptance and stardom, instead of the logical conclusion of rejection. Things needed shaking and he was the only one to risk that enterprise, not unlike a holy fool or a trickster figure. For example, in *The Errand Boy* , the camera is left running as Morty sprays champagne over the excessive and embarrassing Anastasia and over her farewell cake. He turns the spray so that stuffy bosses and people literally get their just desserts (sic) . This film within a film is later viewed by some east coast movie moguls who credit Morty for being a comic genius. Instead of losing the job for embarrassing that film crew, he is recuperated into a comic star. That is, in a self-referential sense, he extricates himself from all his prior misdemeanors and becomes the star and director, Jerry Lewis.

Furthermore, in *The Patsy* , Stanley receives the 'dear john' letter from the group of talent-managers who are frustrated with his star quality. He thinks that Ellen is fed up with him as well. So, with a determined show of anger, he creates a pantomime for the Ed Sullivan show and succeeds. He becomes not only self-improved but a boss who rehires that same group who rejected him. He learns to adjust to life. He also informs the film crew (self-reflexively) to break for lunch as the camera cranes away to the red sign: 'The Patsy'. Again, the screen comedian becomes Lewis the filmmaker as he lets his fictional character disrupt artworks and make them real. This modernist aesthetic proves that whatever conclusions people may have, they

have just watched a Jerry Lewis film because Ellen now Ina Balin the actress, says: "Oh Mr. Lewis...."

Another facial expression is inattention for it signals his 'already seen' disorders as well as future or 'prophetic' ones. This inattention signals that a mind is unable to focus on the task and just wanders. He is so absent-minded that he gets easily surprised when he enters a setting and characters focus on him. His stunned look is usually the first thing that audiences notice. In *The Errand Boy* , he first enters the Paramutual office doors, shuts down intellectually, then runs on instincts and inner drives to cause everyone in the room to have plaster on their hands. In *The Ladies' Man* , he starts as a valedictorian for the junior college in Milltown (a pun on the tranquilizer Miltown) . The graduation ceremony is cut very short because his hysteria (he suffers pain, has spastic states and experiences a conflict between his ego and id) overrides his whole face and thus precludes any hint of a stable and task-oriented personality. His intimidation may act as a quick critique of his repressive and stuffy education, ceremony and his final role there but this lack of decorum is due to his inattention. This rejection impacts his body with pain. His face and body are hyperbolic and then regressive in the above rejection scene. Lastly, these features reappear during his interview with Katie.

In *The Nutty Professor* , we first see him under the door of the classroom he has destroyed with a chemistry-experiment explosion. This scene animates abjection and humiliation (a major theme of masochism) because he is literally cast away and down. He is embedded into the cement, helpless, stunned and inattentive to the fact that the firemen crashed the door he was behind. In *The Patsy* , he is first seen stunned and inattentive to his bellboy duties at his chance entrance where Mr. Ferguson's loud word: "Who?" occurs. He bumbles the icecubes tray and apologizes profusely. This makes him more nervous yet more compliant as well. He thinks he

has done something wrong, but his incomplete sentences won't allow reason to surface. He has alogia (he is without logic) and this is another schizophrenic disorder. Not only does he act stunned, he also is humiliated by the group because they overpower him by their forward advances onto his bodily space. Their manner pushes him out the window. Prior to his fall, he struggles to redress the situation he thinks he caused. His conformist attitude exaggerates his social class as servant who tries to please his bosses, even though he is innocent. This eager beaver with his "excessive goodwill" (Fr."excés de bonne volonte") (Recasens 1972, 102-3) has an accompanying face that squints as he is barked at, that wonders what is amiss and that offers redress. Later, I will show that his helpfulness is a very effective weapon for chaos because it catches people off guard. Helping is not for the better but for the worse.

His facial expressions are accentuated by props like glasses, hairstyles and other roles he takes on. He wears glasses in *The Ladies' Man* and *The Nutty Professor* . The glasses suggest a nerd, bookworm and nearsighted person. In a Freudian sense, he refuses to see something, usually trauma-causing. He is an antic bumbler in the former film and a scholarly knucklehead in the latter. He takes more pratfalls with glasses, is self-abnegating or self-diminishing and he usually lacks something. He may be senseless but he causes tumults (Yiddish "toomler"in Marc 1986, 38-9) . (The toomler entertains nightclub audiences by dropping things and drawing attention to himself, as well as acting imbecilic to get laughs) .

Timidity or shyness also hides behind hair: a crewcut, with a rightside part, usually slicked with gel, except for Julius's ragmop style. The crewcut suggests 1) a youth, 2) a college kid, or 3) a business executive with short hair. The ragmop, on the other hand, suggests [anachronism] a beat poet or even a Roman citizen. In these cases, the Lewis character is polysemic (his hair points to many meanings) . His hairstyles disperses meaning for viewers. While the crewcut stands for youthfulness,

college life and business looks, the ragmop is cool, leisurely and incongruous for a rational professor. This child man also signals that incongruity is a harbinger of chaos, suggesting that more disorder is coming. His hair is generally slicked back when debonair or forced-looking when he is in his makeovers. For example, Stanley's greased and parted-down-the-middle style is quickly redone by himself to his previous old part. He signals to us that he does not tolerate makeovers or a forced personality. He will not change or improve. A schizoid does not habituate or persevere well. He has trouble learning from repetition and he has trouble staying on task.

Debonair hair (usually slicked-back) and suits are reminiscent of another persona of Lewis "Las Vegas Jerry" . This refers to Jerry Lewis the Las Vegas performer with his nightclub and television act. He brings this look to his annual MDA (Muscular Dystrophy Association) telethon. He is suited and relaxed with a suave yet tough manner. He is a rude womanizer unlike his 'kid' film persona. In contradistinction, Julius makes Buddy Love look sillier than ever. In this film, with its Jekyll-and-Hyde narrative, he finally makes a fullbodied split as well instead of just hinting at his fragments or pieces of personality. This is his fullblown schizophrenia. He splits into Buddy as a wholesale self rather than fragments like the peptalker Herbert or the puppet talker Morty or the flashbacker Stanley. These last three figures are instances when he is a subject as opposed to the non-subject, the idiot figure. Unlike the schizoid alter-ego Buddy, this strategy does not work because it splits the Lewis persona into differing personalities without giving us reasons why all of a sudden an idiot is so personal and normal.

His face also changes expressions when he takes on other personae such as female roles or when he dresses in drag. He plays his own mother in *The Ladies' Man* and three female backup singers in *The Patsy* . His face is made up to reveal femininity as well as its exaggerations. These comic inserts suggest that his

fragmentations are along gender lines as well. Also, I suggest that by being female, he disperses his own fears and integrates them into his own body. Women can also affect him to split off and disown himself. These drag figures are always other characters because the Lewis character is still there gazing at the other (Lewis in drag) . In *The Ladies' Man* , he is shown in a long shot fragmenting into four figures who runs from the sight of his first encounter with all the women of the "harem" (in Herbert's own words) or boardinghouse. We hear the door of his room slam four times indicating that four persons entered in sequence. He is afraid of his own sexuality as he parodies gestures of shyness, discomfort and childish regard for some women like mother figures and then splits around figures of desire. Julius splits into Buddy Love around Stella; Stanley splits into Lewis around Ellen at the end, and Morty just crashes through Serena's door, and then ends the film on his double. This is a schizoid's split in his relationship to his world and in relation to himself (Laing 1959, 15) .

At other times, though, he listens and advises, yet he is banal. The Lewis figure blunts the act of thinking and this too is part of all the group of disorders in schizophrenia. For instance, Herbert gives (in normal voice and embarrassing brief flubs) a self-esteem peptalk to the sad Fay in *The Ladies' Man* . Though he is not anxious here, he is on the whole afraid of some women's sexuality because they are beautiful and threaten his lack of confidence. However, Julius's mother in *The Nutty Professor* starts off as domineering, then she ends up demeaned by his father. In contrast, Herbert's mother is empathetic to his plight in *The Ladies' Man* . A handkerchief for Herbert and Stanley suggests imagined motherly support. Freud's notion of 'fetish' is a signifier of mother or desire. Nonetheless, all these instances suggest that he is ambivalent towards women. Hence, he plays women or fragments around them and fears yet desires them. As Buddy, in *The Nutty Professor*, an alter ego or "alter id" (Bukatman 1991,192) bleeds or leaks from Julius as he teaches class in front of Stella. He fragments his desires after embodying Buddy so that Stella can

know that he cares for her as Julius and vice versa. Both Buddy and Julius care for her.

In *The Nutty Professor* , Buddy Love is a suave and egomaniacal jazz singer. In fact, Stella says in one scene: "I hope you and you will be happy together". She gives a diagnostic comment of a schizophrenic in this flippant remark. Buddy is just as flat a character as Julius is. Both characters are not as hysterical as the other Lewis personae, so hysteria is not an issue in this film. Instead, we see caricatures of a playboy and a brainy professor.

By contrast, Morty, Herbert and Stanley are hysterical -- they have bodies that suffer pain. Julius's body suffers pain but his pain is cartoonish or abstract. He is crushed under a door or his arms elongate from the weights in the gym. The other three bodies are out of control especially around women. Morty crashes Serena's door to escape her sexual advances and he disrupts secretaries at work. Herbert is infantile around Katie. Stanley is shown in flashback as being very awkward with Ellen at a dance and very incompetent at joke-telling at the Copa Cafe. On the other hand, Julius's body is more serene and not spastic. That is how hysteria is kept out in this film. At the curtain call, we see him dressed as both Julius (face) and Love (suit) , yet he pratfalls into the camera lens as Lewis in a typical comedian comedy and modernist gesture (Seidman 1981, 39) . The comedian just performs for the film and proves that the film is fiction by breaking the illusion and possible viewer identification with him. In a different move, in *The Errand Boy* , he meets and helps his double hang paper. This is the same task that began his adventure. A nobody becomes a somebody in a Jerry Lewis film. That nobody usually becomes Lewis himself whose sentiments attempt to seek sympathies and non-alienation from people. However, sentimentality is overdone or it excuses him from his chaos and the effect of alienation from him by others. It is excess and this too is part of the disorder (he either is too flat in affect or

he is too excessive) . There is no middle ground for and between a schizophrenic's thinking and feeling states.

The body of the character usually wears costumes and displays particular chaotic leg, arm, and head movements. First, his body is dressed in clothes of a paperhanger-errand boy, houseboy, college professor and bellhop. He also dresses as an amorous suitor or debonair playboy as the professor's alter ego. Morty as servant, in *The Errand Boy* , wears short-sleeved shirts and vests mongrammed "P" for Paramutual, as well as some suits with ties (his makeovers) that replace the costume of paperhanger in overalls, sweatshirt and turned up cap. All the films have the character in his trademark white socks and with his own jewelry (small finger ring, wedding ring and a square-faced watch) to signify that he is the actor, Jerry Lewis, in, yet out of role. In *The Ladies' Man* , he wears bow ties and suits, casual short-sleeved shirts, black and white shoes, three-stage costumes for entertaining Helen (on stage he wears silk shirts, big bow ties, ballet tights, and a feathered cap etc.), but predominantly, he wears red sweaters with his parted and slicked hair. Herbert changes from someone caught and used by the women for their own ends to an authentic, important and needed man in that boardinghouse. Feeling less threatened, he insists on being called Herby, the name he opposed being called. Like Stanley, who forgives his rejecters, Herby's name signals that he wants to side with women who see a quality unbeknownst to him. He also makes a life adjustment.

Morty is a spy in *The Errand Boy* , a manipulated houseboy in *The Ladies' Man* , a professor who becomes a playboy in *The Nutty Professor* and in *The Patsy* a bellhop who gets continually groomed and trained in voice, dance and comedy routines to replace the deceased comedian and "meal ticket" for the consortium of star-makers. Importantly, he fails all these transformational intents by others, exercised from their higher class positions, yet succeeds, and is redeemed when all his

contradictions get ambivalently disordered and then re-ordered into new conditions by chance, chaos, and circumstance. He tries too hard to conform. He cannot conform to the demands around him. These tasks are not meant for servants but slaves, so he resists and subverts that slavery by showing his masters the impossibility of being a good capitalist subject. Instead, he becomes his own boss on his own terms. That is, Lewis cures himself of his disorders. Metatextually, this is precisely what Lewis does as an independent filmmaker. His screen comedian just mirrors this self-referentially and reinforces the fact that his style of comedy is an effective weapon of change to install the abnormal in narrative for disordering meanings. Yes, a schizoid person can be funny; but Lewis is also mocking schizophrenia or just the fact that his screen character is schizophrenic-like.

Makeovers are vain attempts to conform and contain the screen comedian because he is too unruly and his psychological states end up frustrating those who have plans for him. He refuses any kind of treatment as did the real Jerry Lewis. In an interview with Larry Wilde, Lewis tells of the time that the psychotherapist Carl Menninger informed him that "...if I cure you, you won't be funny" and to "...leave whatever's eating you inside" (Wilde 1973, 323) . So, Lewis keeps the pain and cracks up on the screen just as Woody Allen stages his neurosis for us to see in film after film. Lewis leaves his contradictions on the screen and escapes containment. This mercurial performer is just a schizophrenic who cannot be cured, but his group of retained disorders suits the stresses of the day (for viewers in the early sixties and for us in the postmodern nineties) . On the one hand, he is involved in funny business but at the expense of an illness. On the other hand, he is mocking the illness involuntarily or unconsciously and this fact may explain audiences' ambivalence or aversion to him as a screen comedian. Paradoxically, we are watching an uncured schizophrenic and that is a way to make funny business. A certain kind of comedy needs sickness,

especially an incurable one. Anti-psychiatry (Laing) and its child, schizoanalysis (Deleuze and Guattari) {see R.D. Laing's *Divided Self* and Deleuze and Guattari's *Anti-Oedipus*) are precisely ways that can recuperate Lewis's schizophrenia, but I am not interested in this. I thank instead the clinicians for delineating the characteristics of Schizophrenia and thank the postmodern theorists for suggesting that Lewis has a broken signifying chain in his films. Morty flunks spying but becomes a comic. Herbert misbehaves involuntarily at the TV taping. Julius cannot be a chaperone and a guest at the prom simultaneously. Stanley cannot tell jokes but he can do pantomime on his own. He rebels or subverts authorities to get his own way. The route leads through chaos and disorder, but it does save him from ineptitude and casts him into a favorable social light. A loser becomes a winner. A sick man gets social understanding. These makeovers are intended as selfish integrations for a social self, but his internal pushes and pulls resist stabilities in the narrative and in his identity. Lewis' cannot stay integrated but needs constant reintegration techniques. *My model helps to explain some of these techniques and survival mechanisms* . The screen comedian is full of contradictory impulses, such as disliking abuses yet accepting them, or acting as a scapegoat for others' blame, excuses and errors etc. Yet, his 'vis comica' is a weapon to shake all this off since he reforms himself anew and emerges fresh for respect. His character spends a lot of time wanting to be liked (a hysteric's need as well according, to Evans 1993, 241-"desire to please") - something he gets just by being a wild idiot.

His movements are the next feature to reveal personality traits. His legs are usually turned in yet forward-moving. "Each leg responding to different signals from the brain--one walks, other runs" (Staveacre 1986, 66) . This Janus-like feature with legs suggest that he wants to do two things at once. He is splitting off from his legs' usual order. He is driven by instincts or hidden desires, anxieties, functions etc. This makes his body look out of place. The legs stumble upon the scene, have a mind of

their own and yearn to be elsewhere. He is clumsy, bumbling and klutzy (the television camera [KLUTZ 44] in the 'Teenage Dancetime' scene shows Stanley flubbing his singing from *The Patsy*) . His antics range from being zany to embarrassing, or from inept to dazzling when he dances these contradictions into a kind of synergistic harmony. The screen comedian is able to make all these contradictions work together and this also makes my project worthwhile and interesting. Can we understand this, or is it magic? Some film commentators (Krutnik 1994, 17-8, Bukatman 1991, 202) find a particular pleasure when Jerry dances. Others only see a spastic idiot (Sarris 1970, 242-3; Maltin 1984, 218) in a "demonic frenzy" (Thompson 1994, 402-3) . Still others call him a "hyperkinetic misfit" (Erlewine 1996, 322) . Whether he is out of place or out of control or not, he manages to be adept and become a star, Jerry Lewis. This signals that he is doing things his way despite how things are turning out or caving in. The sixties are changing times and Lewis is synchronized to that. He has his own screen logic that both responds to stress and conforms to it.

Lewis' arms are turned to his chest when he is yelled at. This is another shrinkage into his body suggesting threat and even readiness to lash back. When his arms go to his face or head, he is surprised, dismayed or even angered. With glasses, he crooks them to one side-- this disorders his face. His arms and hands cover his face and they also muss up his hair. He appears off center and more frustrated or surprised than before. These self-overwhelming acts signal or lead to prophetic overreactions. Just as Newton and Freud say, energy is neither created nor destroyed, but it changes forms and targets. The early sixties' values do not signal overwhelming change, but the screen comedian is out of synchronization to this non-inhibiting period by holding a dialectic within his body and his movements. Although he is in phase with the times because he inhibits and non-inhibits at once, the early to mid sixties are discom-bobulated in a Lewis-like way. Or, he ambivalently shows that his contradictory internal forces cannot be ignored, repressed, freed or even balanced (Beard 1983,

4-5) . He is the screen's schizoid man or like the songtitle by King Crimson, he is a *"twenty-first century schizoid man"*. Though this sounds pessimistic, it is more realistic because that narrator in *The Errand Boy* is correct in calling Morty an "intelligent idiot". He may be id-driven and therefore an id-iot, but he is also ego driven to order the id's disorder. This out-of-phase approach is how he relates by oscillating to the times. He exists because he oscillates and this is part of both the screen comedian's success in the narrative and the filmmaker's postmodern aesthetic. That is, his ontology or state of being is in flux (McHale 1987, 10-11; Laing 1959, 40-44) and without morphing into plastic or metallic creatures, his body prefigures what computers now do or approach already existing forms of animation. According to Jameson, this is the postmodern schizophrenic condition because euphoria displaces the anxiety and alienation (Jameson 1993, 325) . However, clinicians still seek to redress the euphoria in the schizophrenic as well as the oscillating flatness and depthlessness of thinking, feeling and behaving. Some patients speak from an inner pressured impulse while others cannot articulate. This group of disorders is on a continuum and so is Lewis (filmmaker with character) .

He reveals that others' language and behavior affect him adversely and so he parodies his responses or reactions with his overly melodramatic gestures. Sometimes these gestures are for boomerang effect. This exaggerated drama occurs in certain instances. The new Herby sees a runaway lion in *The Ladies' Man* and a tall man runs into Julius at Vic Tanny's gym in *The Nutty Professor* . An A & R man yells at Stanley in the recording studio of *The Patsy* and Morty walks out the elevator with gum over his face in *The Errand Boy* . The screen comedian is cast away or treated as an abject object. Hence, he parodies gestures like yelling "Maaa!!!" and does a series of antics when he silently picks himself up from a knockdown. He fumbles the songsheets, or walks away in muted anger at the woman who blew that gum in his face. Hyperbolic gestures ready him for chaos to come, usually in the next scene. He

may enter a wonderland but this signals that his internal forces or psychological states are changing involuntarily. Again, the postmodern schizophrenic is a "series of pure and unrelated presents in time" (Jameson 1993, 324) .

Many of Lewis's films have spots of gags and are unrelated to the plot development. It is like watching a vaudeville stage or flipping the remote control. The juxtapositions range from funny to indifferent to pathetic to whimiscal etc. His antics are grotesques and this is a common feature in horror film. So, is Lewis making comedic horrors? In a way, yes, because oscillating bodies are grotesque. Recall the revulsion audiences felt when the terminator in James Cameron's *Terminator 2* (1991) was reduced to drops of a mercury-like substance, yet it regrouped into a persistent pursuer. Lewis's screen comedian is a metaphor of that relentless force. I want to examine his hysterical nature in depth because this condition is one of the disorders in schizophrenia and his excessive goodwill arises from some of this tension.

The comedian's head is Janus-like as well. It can be jerky, stiff or exaggerated with cross-eyes and his mouth has diverse shapes. Is he now akin to the expressionist Edvard Munch's *The Scream* ? Is he a reflector of existential revulsion to life's forces? The instances for his jerkiness or quick head turns occur when there are megalophonic authorities, during his hysterics at female sexuality and when his own imagination surprises him. In *The Errand Boy* , Morty jerks his head after the mailroom boss enters unawares and finds Morty imitating his own abusive gestures and manners. In *The Ladies' Man* , Herbert jerks his head to and fro when he discovers that after he exits Miss Cartilidge's room, his white dustcloth is replaced by her black cloth. This signals that he has broken a taboo and tampered with a vampiric dormant sexuality. In *The Nutty Professor* , Julius looks awry and shrinks his head into his body when confronted by the Dean for being a "menace". He also sinks into the chair, another signal for self-abnegation or diminishment by normal authority.

As we have seen, women often trigger the characters' insecurities. In *The Patsy* , Stanley sits on a small stool looking up at and away from Ellen. He diminishes himself in front of female sexuality. He stiffens his head at times of exasperation, fear and threats from female sexuality, either directly or indirectly. For example, in *The Ladies' Man* , he panics and his body runs up and down a desk. This leads to a hysteric act once memory possesses him. For example, Katie consoles him with : "you just got to have faith". But "faith" is also the name of the girlfriend Faith who rejected him, and this word signals his trauma of rejection by Faith. A hyperbolic gesture of a hysterical fit follows next.

Lewis' crossed-eyes are also hyperbolic gestures and his diverse mouth shapes indicate conflicts between contradictory and opposed wishes. Cross-eyes signal cross-purposes, but also it is typical of some vaudeville stage acts or, it even suggests an intertextual reference to Ben Turpin's crossed-eyes comedy. Cross-eyes are polysemic because they suggest many meanings (they mock illness) . Nevertheless, this deviation toward the nose suggests that he is again threatened by a character, setting or circumstance. He anticipates a threat lurking in someone, at some place or some time.

Morty's silent yet eye-wary efforts to refuse his forced recruitment into a line of extras heading for a 1920s flapper song scene in *The Errand Boy* is similar to the moment when he sings very embarrassingly. However, this time he gets evicted from the set, is laughed at by some yet leaves others dispirited. This is an example of how his diegetic audience reacts to him. Some laugh at him while others are dejected by him. Nonetheless, Lewis's screen comedian still tries to please and he works a new condition in the film's narrative. As an abject, he threatens "to cross borders" (Creed 1996, 40) .

He is repressed by authorities who will not allow his refusals or even his attempts at social integration, or new jokes. For instance, when Stanley flubs his recall of prescribed jokes in *The Patsy* , his eyes are deviant. Herbert's eyes are thrown into a state of confusion when he interacts with some hysterical actresses in the boardinghouse. Julius's eyes are crossed-eyed as he gazes at Stella in class after his transformation and return to from Buddy to Julius. Morty's eyes are confused as he meets Mr. T.P. When Morty meets his double, that double's eyes are cross-eyed. These instances suggest that the Lewis character opposes a drive or desire yet he goes towards it or pursues another simultaneously. These kinds of bodily juxtapositions war within him constantly. He has split allegiances to characters, settings and circumstances yet his comedic whole body is the predominant weapon that disturbs order, rationality and other norms and values to effect new conditions.

Targets of the Lewis Body:

Other Bodies

Now, it is time to discuss some of his body's targets when he is creating chaos. His first target is other bodies. Morty leaves plaster on the hands of all the Paramutuals after he shakes hands with them for giving him the spy job; Herbert uses his whole body to extricate a loose hat thread that becomes a lasso for the very rude and brash Mr. Gainsborough; Julius swings his lab door and completely flattens Stella, yet leaves her posed provocatively (subtextually, she is open to his split desires) ; and Stanley plays a violin offkey as he traverses the whole diningroom and therefore irritates some customers, amusing others, but amusing Ellen. His whole body is a weapon to upset normal bodies in normal settings.

Settings

Settings are the next items to feel the effect of his 'vis comica'. Morty drives a runaway forklift that careens through Paramutual's soundstages carrying props and other objects. Like the proverbial bull in a chinashop, he bullies the order of the secretarial department via his sticky hands and clumsiness. The entire room is sent into a state of pure chaos that will take much time and labor to restore back to its order. Herbert too is a body run amok amidst the television taping crew as he trips over wires, screams 'Geronimo' in the mike test, and upsets the orderly presentation of Helen's interview. The mike test blasts its receiver inside a couch and the technician's own revenge sends Herbert into a total body collapse. In his slow-burn gag, Herbert delays his reaction and collapses in the middle of the crew after walking around first, apparently normal. Next, Julius's formula is appropriated by his father who sells it as "Kelp's Kool Tonic" and it changes the lifestyles of many university members, such as Dr. Warfield, who appears like a beat poet and says to Julius's class: "it's real cool kiddies". This suggests that a university setting is changed because a change in leadership can effect change and bring "slack" to the masses (Stang 1990, 21) . Uptightness is eased by the tonic.

Stanley changes an uptight patio gathering with Hedda Hopper and three gossip columnists into his social acceptance. They all laugh and applaud him. He allows for an enormous amount of tension to release in his diegetic audience itself because the room anticipates news from the columnists about him. When Hedda's praise for his genuine gutsy reponse to her huge mobile umbrella hat is unexpected by all persons

there, they laugh with her and with the hysterical Stanley for his *faux pas* . The comedian changes settings to either good or bad effect. The beginning explosion from Julius's chemical experiment sends ripples of disaster towards the Dean's boardroom walls, and it shakes the light fixtures. Chaos ripples across the films' many settings like a rock dropped into a pool reverberating into concentric circles. Here, the comedian's body is"modulating" or it causes ripples with machines and other objects as Deleuze suggests (Deleuze 1986, 66) .

Now, what are the conditions for chaos to occur? First a nobody or an undetermined energy source, usually having a lack in character (i.e., an idiot, a kid or nutcase, etc.) , is recruited. What is he going to do? Is he a threat or must he be contained? When he is contained by makeovers and authoritative tasks, he erupts from that kind of straitjacketing. This suggests Bergson's springboard notion in his theory of laughter (Bergson 1911, 105-10) . In the credit sequence, an animated figure of Stanley rebounds off a diving board below after falling and he returns through the room's window. This act is a prolepsis or foreshadowing of his rebound from failure to success or his oscillation from real to unreal to real figure. He is prepared to be a trickster figure that traverses law and desire in the film's narrative movements (so is an abject [Creed, 41; Evans, 162] . The law blocks him but sometimes his desire frees him from that blockage and he reverberates his brand of chaos. To paraphrase Groucho Marx in *Horse Feathers* (1932) , whatever it is, the Lewis comedian is against it. This oppositional stance is signalled by his grotesque and overbearing hyperbolic gestures at anything and anywhere, depending how much he is blocked or prevented from just being himself. For him to release, he must first feel the tensions.

But, how does this chaos save him? Morty's filmed champagne chaos is viewed by the east coast moguls who recuperate him into a comic goldmine, not a disaster. All the inflated self-important egos or 'stuffed shirts', including innocent bystanders, have

been deflated by the comedian. Herbert's banal peptalk to Faye causes her to give a warning speech to the other women for manipulating all past houseboys, especially Herbert. Things change after that, including his name (Herby) . Julius's formula is a tonic for lifestyle changes and Stella insists that it must allow Buddy to surface once in awhile as well (at the end, she winks to us as she carries two bottles in her back pocket) . The cool Dr. Warfield is the one most drastically affected by the supposed chaos, because he receives what I call the 'comedy of undress' treatment (Buddy humiliates and pulls the Dean's pants down) . This suggests that later Julius's self pity is a harmless act to the Dean. After that speech, Stella visits Julius backstage and says: "the professor is more than enough for me to love". So, all these chaotic acts by the screen comedian ensure his success because they save his reputation. The more he is humiliated, the more chaotic he becomes and the more he upsets the status quo. The more he splits the more he copes with things and desires, fears, etc.

In addition, Stanley is saved by his anger and determination to "show them" for rejecting him. His own brand of comedy (pantomime) is what causes the gossip papers to write: "a star is born". The star-makers failed so he becomes their new boss, rehires them, marries Ellen, but dissolves the film in a postmodern move. Like Hope and Benny, the disruptive Lewis comedian is not contained by narrative closure (Babington and Evans 1989, 149) . Thus, the comedian is saved by his own chaos. Or, a rational filmmaker rescues an irrational character's chaos or 'vis comica' and uses it as a weapon to change narrative movement. He disrupts the narrative as a whole at the end. Moreover, Lewis uses postmodernist and modernist film aesthetics (in the early sixties for the most part) to contradict their views of the relationships of a filmmaker to comedian by holding these in tension. This overall grants him success as a film-maker working with chaos.

Masochism

The comedian is also successful because he fuses joy with suffering. He is compulsive yet joyful. That is, though his body suffers indignities, he carries on with a joy that is childlike and trusting. He is deriving pleasure from mistreatment and so the character is masochistic. That is, he suspends his desires as he runs to and from mother figures. He wants that oceanic feeling of joining to others, yet he strives for narcissistic independence by suspending desire in time (Studlar 1988, 52-3). Lehman suggests that a masochistic's "pleasure is determined by his subordination to and loss of the woman he desires" (Lehman [in Horton] 1991, 57) . Julius's formula helps his wimpish father transform into his inverse (from ineffectual to domineering) . Morty crashes through Serena's apartment door when she tries to seduce him. Herbert is seduced into an abstract dance with Miss Cartilidge, but still yells for his mother afterwards. Julius marries Stella who still has ambivalent desires for Buddy. And, Stanley treats Ellen to a sexist barrage about being a mother to his children and not working as his secretary anymore. But, as soon she forces him to fall over the rail, he returns walking from frame right, says she is overacting (she cries at his fall) and stops the film. All these instances are fusions he has with his joy, yet he suffers in the vicinity of female sexuality. Or, the comedian cannot reconcile his feelings for women, or like Stanley, he enjoys falling over them. Morty enjoys the secret pleasures of being Serena's random companion, but he destroys her door and exits from her dangerous sexuality. Julius is unaware that Stella winks at us (she also is a modernist) with two bottles of tonic in her back pocket. She will play around with his alter id, signalling that Julius is not sexual enough for her and that *his two parts are not fusable* . Lewis as Julius and Buddy appears next for the curtain call but his pratfall breaks the camera and the film ends abruptly.

There are still other settings when he fuses his joy with suffering. Morty is drowning, then sent to the medical center where he exits as a bloated Michelin man. He has a smirk on his face as he walks around the corner. Herbert is sprayed with milk by the pet 'Baby', yet he whistles in the next scene and is noticeably anxious dragging the huge raw steak across the floor to feed this ferocious beast. Julius also has a smirk on his face as he emerges from his flattened-in-concrete state. And, Stanley imagines his star-makers at the Copa Cafe to be a firing squad with Ellen barking the signal to begin gunshots. He collapses in a heap, yet a foolish grin betrays his enjoyment.

Voice

The next big area that deserves attention is his *voice* . I am interested in the language he uses. That is, at times he speaks in incomplete sentences, high-pitched tones, in a Yiddish accent or dialect, a general infantile voice and a banal voice. Morty, Herbert, Julius and Stanley all have these characteristics, though Julius's manly-nerd voice is sprinkled with "actually" and is the most nasal of all voices. His incomplete sentences or fractured syntax are what clinicians designate as 'alogia' because his flow of words lacks reason and meaning. He disperses meanings or reframes normal speech patterns and effects either indifference or laughter in his diegetic audience. For example, Morty disarms the Paramutuals with jokes and responds with his chaotic speech to their spy job offer. Though he is not allowed to finish his sentence, he cowers to Mr. T.P.'s harshness. Herbert's speech as a valedictorian is incomplete and fraught with anxiety. He is without logic when his button gets stuck on Helen's rose-like flower at the TV taping. He is high-pitched when he yells for his mother. He sounds very infantile when Katie interviews him and when he reads his own references sprinkled with "and he works like a son of a gun". This is embarrassing and a hinderance and blockage (the Ital. root 'imbarre' denotes hinder) . This blockage at the interview suggests that people are embarrassed at his childlike "helplessness" (Freud

1938, 796, 791) . For Freud (see Chapter Two) the comic happens but wit is made. It is embarrassing to watch Herbert's histrionics (a hysteric is theatrical and a spectacle--Evans, 4-5) on the desk and up the walls. Julius's voice is very nasal at the Vic Tanny gym and very infantile around his pet bird 'Jennifer'. His voice gets high-pitched when he scolds Warshevsky who stuffs him into a shelf. Stanley is most incoherent when he drops the icecubes at Mr. Ferguson's yell, when he is around Ellen and when he tries to tell jokes. His jokes are juxtaposed to those he is taught by the jokewriters. His high-pitched lip-sync to his own recorded song is hard to take for it is very infantile, and embarrassingly painful for any ear. Again, the voice turns him into an abject figure who debases himself in front of characters. Likewise, his debasement or abjection occurs in front of our eyes as well.

The circumstances for his infantile voice vary, yet it, like his face, mostly occurs around women, authority figures and cameo stars, namely his idols. His voice is thus another weapon used to upset normality and order that tends to restrict him. Turning to women first, I want to show the instances when his voice also saves him rather than causes him rejection. For instance, Herbert is consoled by his empathetic parents after Faith rejects him. He loses his own head and reacts irrationally and paroxysms of pain cause him to fall into the bushes and mumble like a baby. This scene gets embedded into his brain and he reenacts it when Katie says: "you gotta have faith". He cannot have the rejecting female and Katie is unaware that she upset him. This causes him to win her sympathy when he later breaks glassware. She remarks that she will just tell her boss that the glassware is gone for cleaning.

He breaks glassware that belongs to some authority figures. Arguably, Stanley does prevent the four vases from breaking at the voice teacher's house, but he does end with pure vocal sadism that reverberates chaos exponentially. During a scales exercise, the teacher yells when Stanley slams the piano lid on the teacher's fingers. Turned

away from the teacher's plight, Stanley raises his vocals and re-slams the lid. This time the yelling teacher's voice breaks glassware, walls and ceilings. In fact, surreally, the entire room is totally destroyed. It is an unmaking -- a dramatic unmaking. The comedian or any character breaks glass so that culture at that instant stops and the natural takes over. The chaos from breaking glass is also part of his arsenal because glassware is now symbolic, sentimental and fragile. Breaking any authority figure's glassware is a means for an agent of chaos to upset the owner and that upset is what the character, non-voluntarily of course, wins or uses for revenge. For example, Morty smashes many glasses at that farewell party scene. Herbert breaks Helen's two vases and set of heirloom glassware. Julius blows up the *chemistry* class at the beginning and cracks the Dean's windows. And, Stanley trips over the jokewriters' table and smashes their glasses and bottles of alcohol. All these instances are reinforced with his voice gone infantile and his body gone amok as well.

Additionally, his voice is infantile when cameo stars are in his presence. Morty mumbles around the *Bonanza* stars. Herbert dances a tango with George Raft. This scene is a delight for he plays with gender roles about who leads. Julius has no cameo stars to be infantile with, yet Buddy is the comical inverse of an infantile (he is a ladykiller and barroom brawler) . And, Stanley is flabbergasted at George Raft in his mirror. The infantile voice wins because he is so hyperbolic as a fan that it is seen as critique of fandom or idol worship. The screen comedian's infantile voice coming from an adult is jarringly contradictory and annoys us.

Just as he uses his voice to speak, he can also silence it when he does pantomimes. The conditions for this mimicry are legion. When the mailroom boss is absent, Morty takes the opportunity to entertain his fellow errand boys with a mockery of the cruel and brash boss. Morty also disrupts a filmed nineteenth-century social scene just by being in the background to infuriate its director, Mr. Buzzbee. Likewise,

Herbert runs around in the background of Helen's taped interview and ruins the background because, in his curiosity, he acts so awkwardly. Julius mimics a Dr. Jekyll and Mr. Hyde. Lewis transforms this realist scene by using hyperbolic objects around Julius, such as a black cat, Dr. Warfield's face on his pet bird's body, a blue skull and a ticking clock. There are also expressionist camera angles. Also, later, Julius's hyperbolic hangover in class is triggered by objects and is a subjective rendering of his painful state of mind (all were caused by Buddy's drinking) . A chalk grates against the board, gum-chewing is gross, liquid pouring in a beaker is a threat and a ticking clock knocks against his temples. Stanley mimics his song lip-sync by visually being out of sync. The above examples serve to illustrate that his mimicries are opportunities for some creative and abstract moments. These moments are read as contradictions to an idiot and highlight the director's modernist moves to break up the narrative. These moments are usually accompanied by anachronistic or hyperbolic soundtracks or sound effects. For example, Stanley laughs like an animated cartoon figure while he gets tickled by his foot masseuse. This scene is also embarrassingly out of sync in spots.

In conclusion, this general character sketch of a schizophrenic syndrome is based on observing the persona found in Morty, Herbert, Julius/Buddy and Stanley. The film persona's chaos is both in himself and in his reactions to authorities, settings, and women. Next, I want to focus on his psychological states and explain his inner alternations and how they occur.

CHAPTER TWO

Theoretical Framework: Freud and Greimas

The Lewis character is evidently full of contradictions and this makes him potentially chaotic. His chaos depends on whom he interacts with and in what setting. These differing conditions are responsible for a variety of behaviors manifested on the screen. One minute he is in control then he is out of control and vice versa. This dialectic is what interests me and I want to synthesize it. The problem is to find a comprehensive typology to map these behaviors so that they make sense. I find that Freud's theory of laughter offers some useful tools for naming these behaviors. We may find behaviors like inhibiting, thinking, feeling and releasing within the Lewis character's behavioral grand binary of "control" and "out of control".

Freud's theory of laughter is useful in understanding Lewis's chaotic behaviors because it discusses the concept of energy. Energy can be adopted into binary oppositions. Presumably, if the Lewis character's binary opposition is control/out of control, then Freud's notion of the spending and saving of energy is a binary that explains behaviors. That is, psychic or mental energy is economic in that it travels one direction for awhile then it switches in another direction. Like electricity that is controlled by a light switch, this off/on binary is a regulator of discharges within the Lewis character. This switching process explains why he inhibits an impulse one minute then releases it the next and vice versa. In addition, the difference between each impulse, or what he wishes to do, and what he does not do is called a symptom. The Lewis character is full of symptoms. Symptoms effect a "compromise between the repressed wish and the dictates of the repressing agency" (Rycroft 1972, 164) . For example, when his desire is repressed by an authority figure, his inhibited impulse erupts into spasticity. Spasticity is a defense against the anxiety of holding the tension

between these contrary impulses or drives. Gaps are not covered very well by the Lewis character. He is in control then out of control without a mediator that negates or absorbs this pair.

The grand binary in the four Lewis films being studied is the opposition of control and out of control. I want to establish it and give instances of it in operation from some scenes before turning my attention to Freud. So, I observe a character who cannot control his physiognomy or facial features, his total physique and his incoherent words. This out of control aspect of the character occurs in the presence of authority figures, women (especially maternal figures), and screen idols. He gets out of control around these because they represent pain and pain is what the body of a hysteric suffers. This histrionic behavior intends "to draw or distract attention" (Rycroft 1972, 65) around the diegetic audience. Furthermore, film commentators generally describe him as an "idiotic comic persona" (Cook 1996, 508) and as being in a "demonic frenzy" (Bordwell 1994, 402-3) . His usual nervous and rebellious nature causes social disorder. And, his illogical acts and contradictions disrupt hierarchies. Though this may just be the crazy "clown" or "comedy" tradition (Jenkins 1992, 221-30; Neale 1980, 24) , this aspect carries over from his previous work in various media like stage, screen and television. Audiences will recognize that an out of control character exists in the films Lewis made before he began to direct himself. With these self-directed films, however, that character is more controlled and restrained. For example, a hysterically-tamed Julius splits off into a controlled Buddy Love. This control aspect then aids in giving him a broader palette of comedy than just spasticity and frenzy.

When the control half of the binary takes over, he can be a creative gag-man or a pathetic subject. Some visual gags are mimicry and well-timed to a non-diegetic soundtrack (e.g. Morty mimes a big-band leader with a cigar as baton) . Other scenes are just moral instructions (e.g. Julius's Prom sermon) and they elicit sympathy. We

feel sorry for him and his explanation is meant to excuse his previous craziness. Stanley does the same excuse with mime in the Ed Sullivan scene called 'Big Nite in Hollywood'. This does not work but rather makes an arbitrary transition. It does not belong here. There is no spastic here but a restrained and apparently normal creative comedian without any mediating reasons why the crazy idiot he has been until now suddenly becomes a mime. A character like Stanley is cartoon-like or flattened of affect, yet he is still capable of Chaplin-like pathos. This is an interesting contradiction because feelings are switched on and off like a computer binary, yet these are within the personality and relate to mirth-making changes as well. He is more than an automaton. Stanley transforms, Chaplin-like, into his top hat and cane in mime after his group rejects him. Pathos covers the cracks left behind by his previous hysterics. And, Julius regains control of himself from Buddy Love's arrogance to give his "I'm sorry if I hurt anyone" speech at the ASU prom. Moreover, there is no cause for this apology. It is just excess or emotional indulgence.

The control part is used however also in gag sequences that are not intended to elicit pathos. Some visual gags are in a surreal atmosphere or in an abstract setting. The setting is denaturalized and dream-like so that this character "dreams on film" (Bukatman 1991,196) . He wanders through the narrative like a dreamer where gags are surprises. Sound gags are used for cartoon effect because they are incongruous with image. Sounds are mis-matched to the visuals and lip-syncs are out of sync. Some are distinct pantomime moments that wistfully suggest Lewis's past show business (Gehman 1964, 103; Levy 1996, 29; Marx 1974, 33) . Others are simply inserted within normal scenes or settings as black-outs and edits. These disrupt the narrative's control and our feelings for the character. One example of incongruity is when Stanley receives a foot massage, giggles like a cartoon animal and then his giggling goes out of sync. This is a caricature with flat affect due to the fact that he does not influence or change anyone. He is without depth of character. Furthermore,

his giggling is subverted and controlled. Next, Morty, with a cigar as baton, mimes a big-band leader at T.P.'s office. This is an adept sequence and features superb timing and control. All the above instances highlight that there is control in the Lewis character. He is not spastic but in a different psychological state. The pratfalling idiot-kid is gone and in his place an adult figure focuses on and manipulates a non-diegetic soundtrack. Why does he change from out of control to control and slide back and forth as well? A dynamic psychological theory from Freud is a place to start, because we want to understand the "transformations and exchanges of energy within the personality" (Hall 1954, 13) . Energy exchange is a key to watching Lewis's character.

FREUD

My intention is to observe the Lewis character's dialectic through a Freudian lens. I will keep the character in the background as I foreground Freud. Freud's theory of laughter offers some explanation to this phenomenon of change within the character. In his study on comedy and society, Heilman cites D.H. Munro's *Argument of Laughter* as an useful source for classifying humor. There are four types of theories of humor: 1) Superiority Theories, as in Hobbes and Bain and derivatives of them, as in Bergson, Feibleman, and McDougall; 2) Incongruity Theories, as in Kant, Schopenhauer, Spencer, and Eastman; 3) Release from Restraint Theories, as in L.W. Kline, Freud, and J.C. Gregory and; 4) Ambivalence Theories, as in J.Y.T. Greig and V.K.K. Menon (Heilman 1986, 256) . From the above, Freud's 'Release from Restraint' theory is suitable because binaries underlie a structuralist approach. For instance, Freud explains the off/on switching of energy. The spending and saving of energy is a binary opposition. Expressing and repressing are binaries as well. In addition, I find that his theory is utilized and discussed in some film, literary and semiotic studies (Gunter 1968; Milner 1972; Haule 1975; Neale 1981) and this adds complementary value to my project. I observe that the Lewis character is free one

moment then he is contained, or he is released then restrained. Sometimes these have internal and external causes. I ask myself questions such as; What is he doing and can I classify his behavior? In what setting is he doing it? Who or what type of character is around him when he does it? And, why is he doing it?

His changing states of being or psychological states are surface manifestations and a structuralist approach helps uncover some basic pattern or structure for the Lewis character. Namely, that his body reflects the grand binary of control/out of control. Though Willemen notes that a director directs a performer who creates the Lewis character (Willemen 1982, 101) , I am focusing only on the latter. This character is more out of control than in control. This suggests that many of his acts are non-voluntary. A Structuralist model helps organize his experiences into some kind of significance and meaning. And specifically, Freud's theory supplies some rules for understanding external and internal behavioral states, especially when psychic energy is the basis for these relationships and contradictions.

A film/literary character is determined by forces within and without. For example, a film character may be internally-driven, attacked by a predator or a victim of nature's fury. These determine whether, for example, one is motivated, hurt or destitute. Though these forces may vary, I want to ask if they are related, or rather what relationships exist between them. Freud's notion of "psychic determinism" helps us understand that "conscious processes were the effects of unconscious ones" (Rycroft 1972, 33-4, 89) . In order to understand the visible behaviors, we need to examine their invisible dynamics. To help us, critical dictionaries of psychoanalysis are used sparingly alongside a few literary scholars' understanding of Freud's theory of laughter.

First, I assume that a character is caused or determined, yet capable of free choice and action. This apparent contradiction, as understood by Rycroft, is subsumed

into a Freudian concept of "meaning". The psychoanalytic and theoretical Freud makes sense of things and interprets them, whether they are dreams or symptoms. Likewise, I want to interpret gestures and communications of a film character. Secondly, *by making conscious the unconscious, I am ascribing meaning, interpretation and sense to character behavior*. Furthermore, these conscious processes act as if there is a valve controlling and guiding the flow of mental states. Rycroft adds that Freud's theory of "bound and mobile energy" is "really a theory of meaning in disguise". This psychic energy suggests the binary relationship (spending/saving) because it is spent or saved onto the character at various loci or psychic places. A valve is turning this energy off and on. A character's behavior is meaningful for me if binaries explicate patterns.

Binary oppositions, such as Freud's tension/release, urge/counter-urge and catharsis/cathexis, are useful to explain the psychic expenditure of energy. Psychic energy comes and goes yet does not disappear. It gets used accordingly for different purposes and in varied contexts. In Chapter One, I discussed the contradictions in the Lewis character, especially those that make up his body. The next step here is to understand the energies involved, their expenditure and the places they originate from and arrive to. Freud's theory is a tripartite one that explains how the id, ego and superego constitute the psyche and how they interrelate with one another to produce laughter. These are aspects or "basic components of the self" (Gunter 1968, 497). I want to reveal how these aspects come into play to explain different comedic styles and effects. Therefore, not only Freud's terminology is overly important to understand functions of this overall energetic paradigm, but each term needs further elaboration.

FREUD'S THEORY OF LAUGHTER

Freud's theory deals with the discharge, displacement and conservation of psychic energy along "certain association channels" (Freud 1938, 734). That is, this

internal, mental, (as opposed to somatic,) energy moves along the parts of the psyche known as the id, ego and super-ego. Movement of energy is "economic" (Rycroft 1976, 128) . It is saved or spent, or rather it is produced, distributed and consumed accordingly. Economy, as defined by Laplanche and Pontalis, is "capable of increase, decrease and equivalence" (Laplanche 1976, 127) . This energy moves by moderate exchanges of effort. Interestingly, Freud's theory of the "economy of expenditure" takes into consideration the differences between the psychic states of the producing person and the receiving person for the effect of "discharge through laughter" (Freud 1938, 766) . In other words, as receivers, people either laugh, are indifferent to or do not laugh at a producing character. Furthermore, a character is expending much, little or no effort for comedy styles during points in a narrative. Ultimately, our reactions to any screen comedian are subjective because we decide if behavior is funny or not. By understanding psychic states, we are in a better position to understand our own reactions to any character moving from scene to scene.

In addition, we can see that the character is moving in and out of psychic states, suggesting a fragmented subject. That is, there are far too many changes of psychological states for a character to be a stable subject. These internal contradictions help explain a destabilized character's behaviors. By destabilized, I mean that energy creates a pastiche of behaviors. One minute the character is a clown, then he is normal, and next he is pathetic, and then abstract. From Berger's chart of four techniques that compose an "anatomy" of mirth (i.e. "language, logic, identity and action") , I observe that the Lewis character uses "exaggeration, infantilism, puns and wordplay, and satire" in his language. His logic consists of "absurdity, coincidence, and mistakes". His identity is built on "caricature, embarrassment, grotesque, and mimicry". And, "slapstick" is his technique of action (Berger 1984, 72-3) . It is apparent that Lewis works with energy management for conducting pastiche in film comedy. His character flickers with urge/counter-urge and tension/release.

Energy can be purged or invested. The former is catharsis and the latter is cathexis. The Greek term 'cathexo' denotes "I occupy: the term refers to a sum of psychic energy, which occupies or invests objects or some particular channels" (Freud 1938, 734). Some of the channels are loci or places like the id, ego and super-ego. Freud classifies this energy according to its psychic locale and explains how this energy is freed or held in check. He concerns himself with types of energy, its localization or where it originates as well as where it interacts and what are its effects. One effect, laughter, is conceived by Freud as "the expression of a sudden surplus of psychic energy" (Gunter 1968, 496). Also, the means to its production vary. If laughter is a pleasure in this paradigm, then what kinds of psychic energy are pleasures?

These produced effects are classified into three kinds of pleasure: "...the pleasure of wit originates from an economy of expenditure in inhibition, of the comic from an economy of expenditure in thought, and of humor from an economy of expenditure in feeling." (Freud, 1938, 803). In other words, inhibiting, thinking and feeling are economic because they move from place to place and get saved or spent. Inhibiting, thinking and feeling aspects are controlled within a character until they are nullified. These aspects become non-inhibiting, non-thinking and non-feeling in order to produce types of laughter or mirth. Some types of energy are held in check while others are freed. And still others are freed in contrast to those that are held in check. Complementarily, when Lewis saves energy in a scene, he spends it in another part of the narrative. And, when he spends it there, he later saves it elsewhere. This dialectic of energy is very useful to us when we watch screen comedians' energy management and their laughter effect.

Furthermore, the three states correspond respectively to the id, ego and superego. "Wit and jokes arise from the id; comedy from the ego, and humor from the super-ego" (Gunter 1968, 497-8). Or, non-inhibiting is managed by the id; non-

thinking is managed by the ego, and non-feeling is managed by the super-ego. My 'energetic' terms ("non-inhibiting", "non-thinking" and "non-feeling") replace Freud's terms "wit","comedy" and "humor". Furthermore, I am not interested in estimating the clinical validity of that theory. I am merely hypothesizing how the Lewis character can be observed if Freud's theory is used as a tool for disclosing how to understand energy. Nevertheless, I have generalized the point that each aspect of the psyche is responsible for types of laughter, or mirth. That is why this is a particularly interesting theory of (film) comedy. Pleasure styles emerging from different parts of the self suggest that mirth-making is a very energetic work and more complicated than it appears. I am trying to illuminate the workings of mirth and apply it to Lewis.

Freud's theory is psychological and helps clarify differences between wit, comedy and humor. These three are just states that must lack or avoid particular energies from the id, ego and super-ego. Whatever energy each topos produces, it must be blocked or saved. If it is not, then there are no distinctions of laughter. I show that this energy can be simplified into *non-inhibiting/inhibiting* , *non-thinking/thinking* , *non-feeling/feeling* . These binaries make my project easier to understand and more in keeping with a structuralist approach that requires oppositions. As a structuralist, I am not interested in the director's intentions or audience interpretation, nor in particular practices, institutional frameworks and cultural, social, economic and political contexts. Binaries are used to explain changes in a character's energies over time inside the film narrative.

Specifically, wit, jokes and dreams emerge from a psychological state that is non-inhibiting; comedy or the comic emerges from a state of non-thinking; and humor emerges from a state of non-feeling. For example, the Lewis character (laughter-producer) embodies all three states because id, ego and super-ego are economic in successive scenes. That character is avoiding inhibiting, thinking and feeling states.

That is, in some scenes, there is no inhibiting, no thinking and no feeling. There are lacks in will power (i.e. control), thought and emotion. Inversely, in other scenes, the character is inhibiting, thinking and feeling. A character moves along changing states and volitions. Non-feeling, according to Gunter's understanding of Freud, requires much will power to maintain such an impulse or motive. A motive is "that which drives a person towards an end or goal. The concept does not distinguish between 'internal' factors, such as instincts, and 'external' ones, such as incentives". It bridges the gap between will and instinctual drive (Rycroft 1972, 93, 177) . Later, I want to show that the Lewis character, motivated by an *excessive goodwill* , goes out of control. The more he helps the more chaos is produced. Likewise, the more he wants to comply or be attentive, the more excessive is his behavior. And, the more ill-luck or bad treatment he receives, the more excessive his behavior is as well.

Non-inhibiting

The lack of inhibiting energy creates "naive" (Freud 1938, 767) and nonsensical-fantastic moments that guard "against the criticism of reason" (Freud 1938, 721) . He is prone to nature, nonsense and fantasy because there is a flow from the unconscious. These moments short circuit his censoring activities to produce innocence and a wild illogicality. So, non-inhibiting is from the *id* . The id aspect is beyond reason or control. Irrationality is the character's mainstay within it. Whatever has been repressed is now loose. Anarchic film comedy features one or more characters who create anarchy and overturn social formations like decorum, manners and language when interacting with others (Jenkins 1992, 6-10) . Though "logorrhea" (Willemen 1968, 109) or incoherent words and out of control dancing may fit in here, they are specifically *releasing* modes of expression and will be discussed later. That is, his voice and legs are free but they differ in energy management and laughter production. Sometimes his legs synchronize contradictory impulses into a beautiful

display and give some commentators a "particular pleasure" (Bukatman 1991, 202). Suffice to say, non-inhibiting is characterized by wild abandon and chaos within him.

Non-thinking

The lack of thinking energy leads a character into excess of "physical activity" that compensate for lack of mental effort. A task takes too much or not enough energy to complete. The easy is made to look hard and the hard is made to look easy. Underneath this is the fact that these childlike behaviors exist because one is imitating the adult world of the "big fellows". However, during these imitations, some embarrassments occur because "we feel again the helplessness of the child" (Freud 1938, 773, 796). The Italian root 'imbarre' from embarrass denotes 'to hinder'; suggesting that a child feels helpless because of some obstacle or hinderance. Mimicry, on the other hand, is reserved for pantomime and is a different kind of imitation. It takes a lot of control. Thus, according to Freud, lack of thinking just happens (Freud 1938, 730). But, when it comes to "mimicry" (Freud 1938, 771-2), I contend that *thinking* is required and includes much concentration. Also, Freud hints at a different kind of aesthetic appreciation. So, mimicking is classified differently and is discussed later. The main point is that a child plays with the adult world, wants to help, and ventures into it with excess. Sometimes these are embarrassing moments.

The ability for the uncontrollable and immediate experience called non-thinking comes from the *ego*. That is, when thinking stops then coherence stops as well. Mistakes, accidents and errors can look funny. Reason and sanity are repressed from this aspect to create comic laughter or behavior. For example, Disney's *Absent-Minded Professor* (1961) is about a professor who forgets his wedding because he is too involved with his science project on that eve. His character lacks foresight. This Freudian aspect complements Bergson's theory of laughter because both suggest a lack

of mental efforts (Bergson 1911, 77) . A bumbler and a pratfaller are typical cases of his because he is not thinking or watching where he is heading.

Non-feeling

The lack of feeling energy creates a relief from pain, an ironic triumph over adversities, and it safeguards one from suppressions from higher authorities like the rebellious ego and harsh super-ego (Gunter, 1966, 59; Forsyth 1926, 991-4) . That is, pained expressions are missing from the character. An elevated or transcendent mood prevails in the face of disasters. Thus, one is non-reactive and stoic where normal persons are not. From the *super-ego* , Gunter states, there emerges a positive and elevated attitude, as well as a protection and kindness towards objects of laughter. For example, Jacques Tati's M. Hulot is a humorous character whom people feel fondness for despite the fact that he moves along with small degrees of feeling in the wake of disasters. Of all the film comedians, I choose Lewis because he is doing something peculiar with his energy. He is changing topoi and therefore destabilizing the character and genre of film comedy by flickering his psychological states. One moment he is id-driven, then ego-driven and then super-ego-driven. Without sounding reductionist and yet acknowledging complexities in the Lewis character, I designate three kinds of Lewis within the Freudian paradigm: Lewis-id/Lewis-ego /Lewis-super-ego. By extrapolation, I suggest that Lewis's own designations of "The Kid, The Idiot, my characters, and me" (Lewis 1971, 58) are different energy states.

Lewis-id (non-inhibiting)

I will now take up each psychological state in detail starting with the id's non-inhibiting character that I call Lewis-id. What are some characteristics of the id? If those contents are not inhibited or not held in check, then a jester and dreamer is on the loose. The id is the site of drives and appetites of a jester or dreamer. Avoidance of

inhibiting or inhibitions is the work of an idiot. An idiot can also dream and jest. Dreaming and jesting include "brevity" and this suggests that "wit-making" occurs when we see short visual and verbal gags (Freud 1938, 730-2). This is also an no-holds-barred psychological state because there is no censor or suppressor. Anything goes. Dreams and jokes relate to the unconscious and its free play of words and images. Verbal or visual puns are examples of how inhibitions are not held in check. During the film narrative, people see the Lewis character in a dream-like, surreal world or they note that he tells jokes. This domain is the id and this suggests that an id function comes from the id part of the self or psyche. Freud notes that the "infantile is the source of the unconscious" (Freud 1938, 754). It is wild and illogical. Thus, the Lewis-id character is the one who does not inhibit, is childlike and whom I will call specifically the "Idiot". The term "Idiot" is used by Lewis in his 1971 film-maker book to designate his screen character as "another entity" and "another person" (Lewis 1971, 80-1). He is boundary-less, or rather his drive or desire trangresses law and order in the narrative. This character is catastrophic, yet he is not motivated by excessive goodwill. That is the domain of the superego. Nevertheless, his aim to please causes chaos and social disorder. Most film commentators call Jerry Lewis an idiot but what do they mean?

Bukatman calls the split off Lewis character, Buddy Love, in *The Nutty Professor*, an "alter-id" (Bukatman 1991, 226). It is not Julius's alter-ego but his alter-id because he has so many urges that are not inhibited when the formula is ingested. A few of these urges show up as Julius teaches class between his transformations from Julius to Buddy. His desires for Stella go unchecked and appear as subjective images of the male gaze (he imagines Stella in four uniforms as he dazedly stares at her). He also has slips of the tongue (he mixes sexual characteristics into his class speech when describing chemical and biological objects). Another example is *The Patsy* 's Stanley. He is without inhibitions when he uses mime to transform

himself into a star. Finally, Morty's scene with the big champagne bottle uncorked suggests a release of repressed energies. Or, his desire that was curbed throughout the film is now loosed onto his diegetic audience. Morty *is* a discovered star and "goldmine" to the three east-coast studio bosses who screen his champagne escapade. Lastly, Herbert has no inhibitions when he performs that staged entertainment for Mrs. Wellenmellen in his tights and flowery shirts. The above are instances of this alter-id with his own drives and appetites coming to light and bypassing his ego.

But, what are other commentators designating as "idiot"? Krutnik says that "Idiocy" is "burlesqued", "it is not presented directly or innocently; and Lewis is perceived to be moving beyond the basic requirements of the comic spectacle" (Krutnik 1994, 15) . The Lewis character is indirect and calculating, yet guiltless. Krutnik presupposes that Lewis is deforming a standard notion of "idiot". However, the idiot is out of control because there is nothing to inhibit it. This involuntary character is able to do anything including deform and burlesque idiocy. Bukatman and Krutnik exemplify some film commentators who suggest that the term 'idiot' is polysemic or able to mean many things. But, Freud's theory is only one way of undertanding what an idiot does energetically and psychically. It contributes to a fragmented Lewis character and to a facet of screen comedy.

Lewis-ego (non-thinking)

In *That Kid!* (1964), a psychologically-focussed biography of Lewis, Gehman admits that this kid is a "contradiction". For instance, he's a "skinny teen-ager" (Gehman 1964, 65-85) . But, Lewis admits to Tolkin that his character is mentally five years old, but nine in his mind's eye (Tolkin 1976, 116-7) . This is yet another contradiction in the Lewis character. How can a boy be five, nine and teen-aged all at once in an adult body? Nevertheless, the Lewis-ego character is childlike

because a grown six-foot man plays with children's perception of the world and he acts young. This child can have maternal fixations. For example, Herbert is cathecting or investing his energies onto his mother when he calls for mother, meets Lewis-dressed-as-her, or plays in varied contexts with maternal figures (e.g., he jumps into Katy's arms) . This is a burlesque of someone needing mother. Or, all these figures are flat and unserious representations of the child's oceanic and nostalgic world of mother. A psychoanalytic source specifies cathexis of representations when "A invests in his mental representation of B the energies (manifested in wishes and impulses) of his libidinal or aggressive drives" (Moore 1968, 25) . Herbert invests in his mother for a reason just as Norman Bates in *Psycho* (1960) invests horrifically in his mother. Both characters play the extremes of the oedipal complex. The avoidance of thinking is child-like, not pre-consciously infantile, yet regressive because the 'kid' tries to be like the "big fellows". Morty talks to puppets about his dream of making it big in Hollywood. Herbert idolizes George Raft and dances the tango with him. The Lewis character is a child who is occupied by his urges when he is not thinking. It is also very embarrassing to see the Lewis character sitting in a highchair being fed by Katy shortly after the objects of his fear, the ladies, exit the breakfast room.

Moreover, this is typical humilation in the Lewis character, the "major theme in masochism" (Baumeister 1988, 40) . Though he lacks enjoyment, his body gets pained or takes pratfalls etc. and some of us laugh. A grown and tall body is squeezed into a small chair. Nevertheless, this is the hysteria of the Lewis character. We see that he is unaware of the pain because he is not thinking of other options. A recent example of this kind of comedy is Jim Carrey in *Liar Liar* (1997) . He has to stop his body from lying so he beats himself up in the bathroom during a break in his trial. At the cinema that I attended, most of the audience laughed at this point. They are laughing at masochistic behavior. A masochist enjoys the pain and approaches/avoids the maternal

object (Studlar 1988). Audiences have a masochistic pleasure with the Lewis character who is not thinking of things like pain to his body.

Non-thinking energy happens, but non-inhibiting energy is made (Freud 1938, 730-1). This suggests that the former comes naturally and is out of control, but the latter is constructed and in control. The Lewis character shows a lack of foresight or thought when he stumbles in front of his diegetic audience. But when he jokes and acts in a dreamland, he has control. At other times he cannot concentrate enough to complete his sentences. Nevertheless, instances of this non-thinking Lewis include the time when Morty falls into the diving pool, when he idolizes the *Bonanza* stars, and when he sucks a lollipop with childlike relish. He fails to prevent his accidents and humilations because he lacks adult awareness that he has an ego. When the ego-less Stanley tries to learn jokes, he consistently flubs them because his thinking is impaired or lacking. And, Julius does not consider the consequences of his actions when he blows up his chemistry class or tracks soot into the Dean's office. This lack of thinking occurs around the big fellows or big egos who intimidate or cause his childlike behaviors.

Despite some commentators' reactions, the Lewis-ego demonstrates a gap between what he intends and what actually happens. This involuntarism yields a kind of catastrophic comedian who cannot be contained. Morty's disaster-prone antics lead him to be a comic star, but Stanley is an embarrassment because his messes are disavowed. They are left alone and something else takes their place. It is pathos that recuperates him. We are supposed to feel for him despite all the chaos in his wake. And, Herbert is recuperated on the side of the film-maker. That is, he is a director's pawn that is shuffled into social acceptance despite all the messes he makes. These instances reveal that Morty is a genuine success because his comic antics redeem him, but Stanley and Herbert leave traces of uneasy and unresolved feelings. So, are we

embarrassed at a super-ego Lewis who recuperates by being, as Gunter notes, "a protective, forgiving and liberating force" (Gunter 1966, 58) ? Or, does a parent intervene to elevate this "diminished ego"?

Lewis-super-ego (non-feeling)

The avoidance of feeling in the Lewis character suggests that he also is a humorist. Gunter understands that humor withdraws all signs of pain (Gunter 1966, 58) . Its domain is the super-ego that wants the world to play because it ensures safety. We see Morty squeezed into an elevator and he is without feeling. He is played with by a cigar-smoker, a sneezer and a bubble-gum blower. He is the underdog who does not react or show visible affect except for his small sighs. Feelings have to be kept under control or else an outburst of his irritation and anger will subvert the mirth of the situation. Herbert is without feeling as he dresses in tights and flowery shirts playing at a ballet and a jazz dance. Julius is passed by two sets of tall men and does not react. Furthermore, the Lewis character's usual double, triple, quadruple takes are missing in these kinds of scenes. He just acts as if nothing odd happens. Finally, Stanley is without feeling as black shoe polish covers his bare foot. He is oblivious to his makeover until it is complete. He forgoes pain from that shoe brush. But, he reacts mutely by changing what the barber has worked on (e.g. his hair) back to his original style. We laugh at these examples because *his* super-ego is not tyrannical and harsh but very kind and protective. Others have super-egoes that are mean and critical. It ensures a playful Lewis character, but according to Gunter, "humor costs a pronounced act of will" (Gunter 1968, 497) . Will-power is needed to withdraw pain from the scene. Instead, the character is elevated to a level where he transcends pain. This may explain why Lewis the director breaks up these films near the end. A director enters the narrative himself to recuperate the idiot and the kid. Curtain calls and other modernist

devices, as taken up by Selig (Selig 1990, 50-4) , will be explicated when I analyze each film in later chapters.

In conclusion, these examples are simplified applications of Freudian laughter theory to the Lewis character (Lewis-id, Lewis-ego and Lewis-super-ego) and are relevant only for non-inhibiting, non-thinking and non-feeling psychological states. Each characteristic's binary *opposite* is part of my equation: I add opposing terms like inhibiting, thinking and feeling to his psychological states and energy management. That is, we observe that he inhibits, thinks and feels. The instances that I will focus on later are briefly generalized across the four films. If he inhibits, he aborts eating lunch, getting televised respect, walking normally and singing properly. If he thinks, he usually does pantomimes, gives peptalks, writes in a diary and overcomes shyness at a dance. If he feels, he interacts with puppets, reacts hysterically to a name, gets stuffed into a shelf and expresses himself vocally. He manages the previously discussed energies into their opposites to broaden his palette or create more components for his pastiche of film comedy. All these states suggest that energy changes and shifts focus. Like something trying to hypnotize us, as per Erickson's confusion technique, the Lewis character presents a whole series of individually differing, contradictory behaviors apparently all at variance with each other, differently directed and requiring a constant shift in orientation by viewers (Erickson 1976, 158) . Apart from affect and disturbance, the Lewis character exemplifies the workings of the id, ego and the superego.

It is now time to map Freud's terms: non-inhibiting, non-thinking and non-feeling and their binary opposites onto another theory. It is time to examine the Lewis character's full-bodied psychological states from a semiotic perspective. More oppositions and relationships are found to compound the dialectic in the Lewis character.

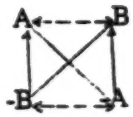
GREIMAS

There are some semiotic studies on comedy (Milner 1972; Palmer 1986 and Defays 1994) and one on science fiction film (Kavanagh 1986) . Nevertheless, the semiotician whose theory I chose, not necessarily for its rightness, but for its adaptation of binary oppositions is Algirdas Julien Greimas. He has the most useful semiotic model for my purposes. Noth's semiotic handbook discusses Greimas's project and notes that signification is "articulated meaning" that is "constituted only by relations" (Noth 1990, 317) . This means that relations are differences and these differences form a structure. *Differences in energy can also form a structure* . The problem is how to match Freud's theory with Greimas's so that binaries can reveal meaning. Meaning is that which comes before semiotic production or it stands just by noting oppositions from a text. Noth gives the example of son/daughter. These are also male/female and they differ from the other pair in meaning. The former pair are someone's children but the latter are sexual categories. There are relations between the pairs just as my energetic terms are related to one another via energy management. Noth adds that Greimas's binaries have "status and function" because binary oppositions have not only prefigured Levi-Strauss, Propp and Souriau's work, but they are "abstract, deep structural entities" or *semes* for describing narratives metalinguistically. They are conceptual categories of human thought that Greimas organizes into a structure. They are the language used to explain language. This Lithuanian who developed the Paris School of Semiotics left a legacy for literary theory, semiotics, narratology, and linguistic grammar (Noth 1990; Prince 1987) . Binary oppositions or antinomies in any narrative can be embedded in its thematics, motifs, characters, topoi and events. Since I am interested in the thematics of control/out of control for a character, binaries really suit both Freud and Greimas. Greimas developed a specific narratological model called the Semiotic/Semantic Square. That is, the Greimas semiotic square works with binaries and is also a structuralist

model for understanding narratives. This model charts their course or movement as well (Prince 1987, 85-6) . What is the square? And, what can it do with Freud's theory of laughter? and with the Lewis character?

I select Greimas because his model of a semiotic/semantic square is simple. A square has a top left (A), top right (B), bottom left (-B) and bottom right (-A) . AB and - (AB) are contrast pairs. A (-A) and B (-B) are contradictory pairs. A (-B) and B (-A) are complementary pairs. The difference between a contrast or a contrary pair and a contradictory pair is that the former are *oppositions or dissimilarities* , whereas contradictions are *denials* , as per (-).

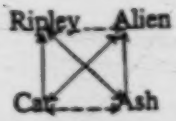
Visually, it appears as:



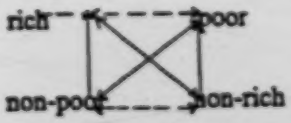
For example, contrasts such as human and alien are binaries just as rich and poor are also binaries. These are placed onto two different squares in the following paragraphs. The Greimas Square helps to construct a semantic universe that contains opportunities, possibilities, combinations and permutations. It helps map transformations in any narrative, including film. In other words, my project is concerned with *the relations between terms as well as between a character's psychological states* . This opens up the film text to possible meanings when combinations and combined oppositions are made evident. Meaning can move in trajectories to form semantic categories at the square's four corners. But, what starts the square moving along any narrative or its parts?

Greimas uses the term 'seme'. A seme is a minimal (and meaningful) unit of sense (Prince 1987, 85) . For instance, a seme in the science fiction film *Alien*

(1976) is 'human', represented by the image of a woman, Ripley. The 'anti-human' is the Alien. The 'non-human' is the robot, Ash. And, the Cat is the 'not anti-human', i.e. animal. Kavanagh applies Greimas by visually representing the following (Kavanagh 1990, 79) :



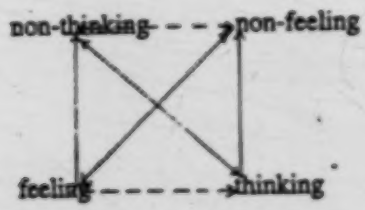
The constant viewing of semiotic squares of binaries in many studies led me to ask if there might be any connection to Freud's terms. How could I visually connect Greimas with Freud and what kind of meaning could I get? Could Freud's three terms (i.e. non-inhibiting, non-thinking and non-feeling) be semes? I decided to generate a semiotic square (in fact, two are generated from Freud's three terms!) . Prince's explanation of the square and its visual representation makes my task easy. Greimas takes a seme from any narrative and generates a series of binary oppositions. For example, a rich man is represented in a narrative. Greimas asks three questions. First, what contrasts to rich? The answer is poor. What contradicts rich? The answer is non-rich (it refers to a gradient or spectrum as opposed to just poor) . Lastly, what complements rich? The answer is non-poor (another gradient) . Visually then, the square appears as:



Rich contrasts poor just as non-poor contrasts non-rich. Rich contradicts non-rich just as poor contradicts non-poor. Rich complements non-poor just as poor complements non-rich. The contrasts are *horizontal* ; the contradicts are *diagonal* and the complements are *vertical* . Likewise, Kavanagh's study has pairs of meanings.

Ripley contrasts Alien just as Cat contrasts Ash. Ripley contradicts Ash just as Alien contradicts Cat. Ripley complements Cat just as Alien complements Ash. Some examples of meaning include: Ripley and Cat battle and defeat Alien and Ash. The latter pair are threats to the former. The human and animal overpower the mechanical and alien. This suggests both fear of others and fear of technology.

Turning then to Freud's three terms, now called semes, I insert them in a Greimassian model and so I generate *eight* terms that reflect the Lewis character's behaviors or states of being in his four films. That is, I note some successive scenes in the film when the Lewis character is expending or saving psychic energy. So, where is there the following happening in the film narrative? :-



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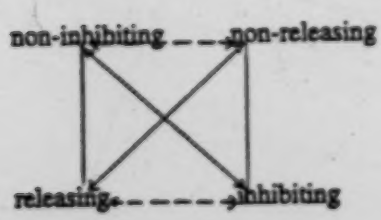


Having discussed the characteristics for non-inhibiting, non-thinking and non-feeling in depth, I turn to brief explanations for some of the other five semes. I will take up the other five in more depth when I analyse each film in later chapters. Suffice to say, as per both squares, the five other psychological states within the Lewis character are generated when I suggest that inhibiting's contrast is *releasing* . They are

inhibiting, thinking, feeling, releasing, and non-releasing. Respectively, I suggest that the Lewis character is animating, mimicking, emoting, babbling/dancing and gagging. That is, when he inhibits, he is a cartoon figure. When he thinks, he is miming, talking normally, recollecting or writing something. When he feels, he is sharing himself with us and sometimes that is pathos. When he releases, his voice and legs are very expressive and creative. When he non-releases, he is squeezed or cornered by something or someone in the frame and sometimes this is embarrassing to watch.

Furthermore, the loci involved for *inhibiting, thinking, feeling, releasing and non-releasing* are varied as well. The ego engineers repressions or it *inhibits* and the superego in turn inhibits the ego and id. The ego is the site of *thinking* or it represents reason and sanity. Normal behavior is the result. If the thinking is moral or conscience-tinged, then the superego is responsible for this kind of behavior. *Feelings* and emotion come from the id when they are passions and instincts. If feelings are identifications to objects then they come from the ego. And, if they are tyrannical and guilty, then these feelings are from the superego. When the Lewis character is *releasing* , he is operating from the id because he is guided by the pleasure principle. That is, specifically his speech and legs betray the fact that he is showing pleasure to himself more than to others. He likes what he says and how he dances but cannot figure out why his diegetic audience is opposed or indifferent to him. The id guards him against pain. When he tries to cohere his words and legs then he is operating from the ego. When he mocks authority figures or acts compulsively then he is operating from the superego. Lastly, when the Lewis character is *non-releasing* his ability to move freely is hampered or he is visually squeezed into a line, corner or area like the filmic frame, then he is operating from the ego. These distinctions are not meant to be reductionist but rather serve his movements and his energy management.

Arguably, we notice that he is also exhibiting behaviors that are both psychologically and aesthetically complex. That is, not only is he changing psychological states but he is changing the aesthetics of some scenes from wild idiocy to artful control. He does the latter when he interacts with art objects and changes the perception of them. They become alive and surreal. Also, he is artful when his gags are disconnected from his previous frenetic behavior because they are odd and their juxtaposition to idiocy is a glaring contradiction. Furthermore, we notice that he is also described by some commentators as masochist, abject, embarrassment, schizo, self-reflexive, surreal, etc. (Shaviro 1993; Selig 1988; Coursodon 1983; Benayoun 1972) . For example, he is masochist when he defers his desire and has an ambivalent approach/avoid attitude to women as objects of his desire. He is an abject figure when he submits or is cast off by others like authority figures and his idols, the stars. He is an embarrassment when he acts stupid and infantile. He is a schizo when he fragments into personalities. This splitting is also symptomatic of some inner struggle. He is self-reflexive when he shares with us how the film is made and is self-referential when he becomes Jerry Lewis in a film. He points to the film as a Jerry Lewis film. For example, Morty and his double are paperhanging the words *It Could Happen to You* . And, Stanley, now Jerry Lewis, is breaking the film set of *The Patsy* . Lastly, he is surreal when he performs his 'white magic' such as the time that Herbert opens and closes the butterfy case or when he dances with the vampire woman in her white room to a real big band. Hopefully, these can be understood as well when our analysis is completed. I am only focussing on how the Lewis character is holding himself as he moves along successive scenes.

In conclusion, my enhanced methodological tool for studying the Lewis character is threefold. First, by watching his changing psychological states and the dialectic within him, I suggest that a type of simplified ontology or study of being is part of my project. Secondly, I enhance this study when a Freudian terminology is

imported to clarify that his being is changing energetically. Thirdly, by generating two Greimassian squares from Freud's terms/Greimas's semes, I then overlay my synthesized model onto two chronological chunks or successive scenes in each of the four Jerry Lewis films. Thus, he is transforming his energy in eight successive scenes per film and this totals thirty-two scenes. The following chapters are responsible for clarifying my *dialectical ontology* of the Lewis character in each film. Suddenly, Freud and Greimas's theories make sense for this project when the psychical expenditure of energy of the Lewis character is marked or traversed along a semiotic square. Each film needs two squares in order that eight terms can reflect or signify meaning in terms of the psychological states on film. The films' order of analysis per chapter is *The Errand Boy* (Chapter Three), *The Ladies' Man* (Chapter Four) , *The Nutty Professor* (Chapter Five) and *The Patsy* (Chapter Six) . Four plot summaries are found in Appendix 1.

CHAPTER THREE

The Errand Boy /Le Zinzin D'Hollywood : *Morty S. Tashman*

This 1961 Jerry Lewis-directed film features a lack in the narrative's beginning: the narrator says that a "highly intelligent idiot" is recruited to save this "documentary" from "being dry and stilted". We guess that Morty will enliven things but why? The other lack forthcoming is that a Hollywood film studio is wasting its money. So, lack is liquidated by Morty who ends up as the studio's goldmine. He participates in the documentary and involuntarily saves the studio money, but not before he goes out of control.

The protagonist, Morty S. Tashman, graduates from a lowly paper- hanger or billboard boy who hangs film titles and credits to a bonafide comic star. Along the way, however, he disturbs the studio known as Paramutual Pictures. This name denaturalizes Lewis's real life boss: Paramount Pictures. Since this picture is a hyperbolic satire on studio life, the studio is full of authority figures, women and idols who make Morty uneasy and anxious. This potentially chaotic figure is in an environment that is ripe for disaster because this is a Lewis picture and a studio offers many opportunities for gags. He is a walking agent for chaos when he is hired to spy for a consortium known as the Paramutuals. The satirical name is also a prolepsis or foreshadowing of the film's tone and its tendency to have a film and character as both schizophrenic. In other words, things will split off the main topic. We will be diverted because Lewis's gags are inserted hither and thither. He also flickers in and out of control.

Nevertheless, this group's boss, Mr.T.P., needs someone, a cipher, who can report back to them about how their studio is wasting money. Morty is recruited involuntarily and he wreaks havoc and disequilibrium wherever he goes. Of course, he

starts his own waste campaign. However, he is recuperated from all his prior messes when three eastern studio moguls witness his stellar comic performance at Anastasia's birthday party. This film-in-a-film transforms him into Paramutual's greatest asset who is paraded before the entire staff of studio personnel. This picture ends with Morty, in sunglasses and ascot, jumping out of the car to help his double Morty-figure hang credits on the wall. Paradoxically, Lewis the director emerges from out of Morty and then helps another Morty hang *It Could Happen to You* credits. This is just another instance of the modernist film-maker.

Morty's narrative movement is in forty-one settings and the bold type signifies eight successive scenes of his energy management (i.e. Morty is first *non-thinking* , then *non-releasing* , then *non-inhibiting* , then *non-feeling* , then *inhibiting* , then *releasing* , then *thinking* , and then *feeling*) :

1. Morty, the paperhanger is at the Stage 4 wall.
2. His facial ECU is between **the boardroom doors.**
3. He visits the Personnel Dept.
4. He is **squeezed into an outside lineup** for a 1920s studio.
5. This flapper era set features the songtress -- **he sings offkey.**
6. The mailroom has the loud boss who dislikes the slamming door.
7. The **Elevator** has him squeezed between his accosters.
8. The Mailroom breaks for **lunch.**
9. The *Cafe Monique* outdoor set is a bombing scene.
10. Outside and beside a barrel, he meets the *Bonanza* stars.
11. In back of the mailroom, the water-cooler empties into his cup.
12. He works in a candy store and serves the jelly beans to children.
13. He runs into the middle of a Western street.
14. He drives the lot tractor and its cars in a snake-like way.
15. In the mailroom, he **mocks** his absent loud boss's rhetoric.
16. He enters the secretarial room and disturbs the papers.
17. In the Studio cafeteria, he disorders a *Samson* painting.
18. He is inside a filmed dinner party scene and disturbs the director.
19. The dubbing crew works with the *Lover When I'm Near You* song.
20. His voice is dubbed over the singer's at the movie premiere.
21. He drives the car with T.P.'s wife through a carwash.
22. He breaks the job checkout stamp machine and then looks up.
23. He is chosen as Serina's escort at a press junket for the *So* premiere.
24. He is watching the movie with her.
25. He is seen exiting the movie theatre on TV by T.P.'s men.
26. They call him a 'village idiot' and 'nitwit'.
27. He is in the prop room and interacting with some dummies.
28. He is carried off as a dummy by a panicked worker.

29. He is in the mailroom with his radio playing big band music.
30. He falls in a swimming pool and has an exchange with a diver.
31. He exits the Paramutual hospital in a bloated body.
32. He plays basketball with the boys in the alley.
33. He rounds a corner and knocks over a row of knights in armor.
34. He meets a finger puppet in the prop room.
35. He scratches the mailroom boss's back.
36. He walks into the boardroom alone with a **cigar: his mimicry.**
37. He meets an **ostrich** puppet.
38. At Anastasia's birthday, he spurts the champagne over everything.
39. This film is watched by three N.Y. moguls.
40. Morty, the comic star, cruises the lot and hails the cast.
41. He helps his double figure hang the ending credits on Stage 4's wall.

So, we are only looking at eight successive scenes. These are in chronological order as they appear in the narrative segments above. The order is mapped onto two semiotic squares. That is, I want to know where in the film does Morty *dominate* his regulation of discharges of energy so that he changes his psychological states. I want to show his energy management using my model.

By placing Morty's states on the squares, we can discover how he is constructed and reflected as Lewis's screen character. The semiotic square is a useful tool that visually represents an elementary structure of signification in terms of relations. It shows how Morty moves in the narrative by a set of descriptive operations known as contrast, contradiction and complement. These are states of transformations and will be explicated after each square is drawn. Morty's actions are always in a particular setting and in the presence of other characters. Their reactions to him produce varied consequences.

For example, Morty is first seen by Mr. T.P. as a paperhanger (the sign says "directed by Jerry Lewis") . Next, Morty is carried off the platform and then he enters through the doors where he meets the consortium. After he is offered the spy job, he thanks them absent-mindedly by shaking his plastered hands onto theirs, thus causing some chaos. Later, he enters the Personnel Dept. and exits with the boss who

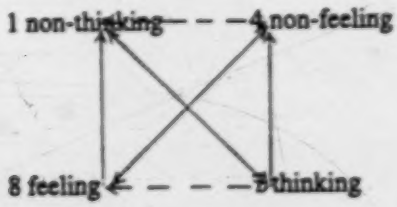
introduces him to wardrobe persons. He flubs names of more bosses and then ends up randomly in a lineup for a 1920s flapper set. There, he sings inadvertently alone and offkey and is laughed at by some of the diegetic audience as he is escorted out. And later, he is in the mailroom where his job is carrying parcels to other areas. He slams the door to the ire of his boss. Morty goes through a total of forty-one scene changes evidenced by edits or cuts.

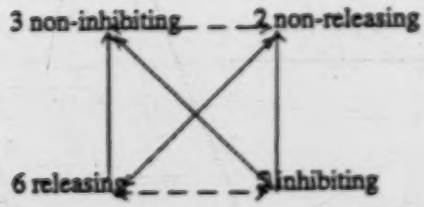
So, Morty is non-thinking in some of the above examples. But, he also is non-inhibiting when he sings. We need two squares for all eight states and I will start with the first square. It maps the settings where four psychological states occur in the film. That is, he is non-thinking when he first enters the consortium's doors. He is non-feeling when he is inside the elevator with his accosters (a smoker,sneezer and gum-blower) . He is feeling when he is speaking to an ostrich puppet. And, he is thinking when he mimes a big-band leader with his cigar. Respectively, these are numbered scenes **2, 5, 36** and **37**.

Non-thinking's contrast is non-feeling. Non-thinking's contradiction is thinking and non-thinking's complement is feeling. These can be plotted as points where Morty exhibits each state in the narrative. It should be evident that his entry through the doors is a contrast to his muted show of emotion in the elevator with his accosters. But, the doors scene is a contradiction to his superb control at miming with the cigar. The doors scene, however, complements the ostrich puppet scene where he expresses the fear and anxiety that he had when we first see him. He tells T.P. that S. stands for 'scared' ("I'm frightened at lot of things") .

Generally, the square answers some possible questions: 1) Where is Morty or what is the setting or situation for Morty to behave as a non-thinker/non-feeler/thinker/feeler? 2) What does he do? 3) What are the other characters' reactions? 4) What are the consequences to that action? 5) For the viewer? 6) What does this tell us about the Lewis persona? 7) What is omitted or left out?

Both squares (Figure 1) can answer these seven questions when we examine each site of his energy management or psychological state as it appears on film. To do this, it is necessary to insert the second square underneath the first one and note the contrast, contradiction and complement as well. I reveal and discuss Morty's changing states 1 to 8 :





Relations

From the first square, feeling and thinking are also contrasts. Non-feeling's contradiction is feeling and non-feeling's complement is thinking. The second square shows that non-inhibiting contrasts non-releasing and inhibiting contrasts releasing. Non-inhibiting contradicts inhibiting and non-releasing contradicts releasing. Finally, non-inhibiting complements releasing and non-releasing complements inhibiting. Generally, these eight states and their relationships should cohere to make this model sound and valid by my examples. I mention only three states and their relations . Or, I take three steps for my discussion. Some brief reasons for coherence follow and please note that it takes six steps of relations for each square:

That is, Morty at the doors contrasts his scene with the accosters in the elevator because he is a paperhanger invited into a room of bosses, but in the elevator he is an errand boy in a cubicle with strangers.

The doors scene contradicts his mime scene with the cigar in that same room because he is not alone and in control when in the former.

Lastly, the doors scene complements the ostrich scene because he explains his fear and desire to Magnolia, the puppet, for flunking that spy job that was offered to him by Mr. T.P. in the former.

Now it is time to include the other five states/sites/scenes and their relations as more reasons for coherence of this model:

His feeling state should contrast with his thinking state. The ostrich scene contrasts with the cigar mime scene because he is pathetic in the former.

His non-feeling should contradict his feeling state. The elevator scene contradicts the ostrich one because his body is hampered by unkind figures, but he is free with a kind puppet.

His non-feeling complements his thinking state. The elevator has a man with a lit cigar who violatingly blows smoke at an affectless Morty and that affect is sublimated as Morty mimes with an unlit cigar.

His non-inhibiting contrasts his non-releasing state. His offkey singing is an act of expression and it contrasts to the tension in his forced lineup because the former is a consequence for the latter's containment of him.

His releasing contrasts with his inhibiting state. His mockery of the mailroom boss contrasts with his lunch getting aborted four times because in the former the boss is the butt of the mockery, but in the latter Morty is the victim.

His non-inhibiting contradicts his inhibiting state. His offkey singing contradicts the aborted lunch because he enjoys himself in the former, but suffers self abasement in the latter.

His non-releasing contradicts his releasing state. His forced lineup contradicts the mockery scene because he cannot release his disapproval to the former's present boss, but lets the absent boss know how he disapproves of him to an attentive audience in the latter.

His non-inhibiting complements his releasing state. His offkey singing complements his mockery because both are self-expressions with attentive audiences.

His non-releasing complements his inhibiting state. His forced lineup complements his aborted lunch because he suffers indignities and he is mute in both scenes.

Meanings

I will analyse each site of the two squares for their meanings. By focusing on each of the eight sites, I concentrate on answering the seven questions above. Also, giving meanings is a way to play with interpretations . My freeform style suggests that each site is polysemic and open for interpretations and each site is dependent upon our subjective observations. Some of us will produce meanings differently from others. Nevertheless, I want to stay with what appears on the screen and how it relates to say, extratextual references. Primarily meanings for each site disclose facets of the film where Morty is in contradistinction to other characters because his psychological states are responses to how he is treated. In other words we see that Morty reflects the axiom: for each and every action there is an equal and opposite reaction. Or, Newton meets Freud at the juncture of Morty's body when it comes to an economy of energy. Morty's actions help explain why scenes are there and what they contribute to the economy of the whole film.

1. First, at the film's ten minute mark, Morty is *non-thinking* with authority figures and a woman (i.e. The Paramutuals) in their boardroom. This situation is intimidating to him because Mr. T.P. is megalophonic with him and the others are oblivious to him. His excessive goodwill to thank them for his new job gets chaotic when he absent-mindedly spreads plaster on their hands. He tries to placate these superego-figures because they are harsh and unkind. His mess is a prolepsis of the champagne/cake slush affair and suggests that wetness is one of Morty's weapons of chaos. Others include his ego shutdown and his superegoic excessive goodwill. His behavior with Mr. T.P. reminds us that a clown enters the stage and his jokes begin the work of a court jester. This plaster gag is a nod to one of the world's first comic films, *L'Arroseur Arrose*, (1895) in which a surprise gush happens to the gardener by the boy's trickery. And, Tashman is a nod to Frank Tashlin, his previous and future

director (Lewis is directed in two more Tashlin films in 1962-3) . Furthermore, the viewer is treated to an old Lewis stage trick: be a toomler! be imbecilic!

Immediately Morty is betraying excess physical activity as the "kid" who gets to play with the "big fellows". He gets to spy for them and he just "happens" to be chosen by the studio. He meets the criteria for Freud's non-thinker and Bergson's absent-minded figure. This screen comedian is out of control but exits to do more energy management.

In addition, the non-thinking Morty becomes an abject figure because he is cast away or debased by the group. Another abject figure (Sneak) mirrors a part of the Lewis screen character (i.e. numbskull=no thinking inside) because Sneak idolizes Mr. T.P. as "great white master" and kisses his hand. Morty and Sneak are abject figures because both of them upset the social order of the room. However, traces of Morty's masochism, hysteria, splitting, self-reflexivity and surreality are hinted here as well but they are best seen in other settings. So, this square answers these seven questions but focuses attention on non-thinking as a site for our playful interpretations and a site of Morty's psychological state. His energy management propels the plot to liquidate lack and to have his desire conflict with obstacles. He must understand the status quo's behavior for a spy and studio personnel. Non-thinking helps to not contain him. It helps him get out of control and betray his sanity to others.

2. The second site of his energy management (psychological state) is *non-releasing* . Six minutes after the doors scene he is forced into a lineup involuntarily and here again a superego figure is barking at him. He is unable to defend himself because the line is moving too fast and the man is too harsh. Morty shrinks and grimaces here. He cannot release any disapproval at the man and again becomes abject. He also is using the ego because his motility is hampered by this situation. The

superego embodied in the man is militaristic and this scene suggests that Morty is going to war. This prolepsis reflects the warring factions he encounters later particularly his lunch outside a bombing scene and his war with studio directors and stars. They react to him as if he is an enemy and his spying is a metaphor for a resistance effort in wartime. Since this scene is Morty's non-releasing state, a tension is set up in his body for release. He will get out of control soon. The condition for surprise is also set up for us and this suggests Bergson's rebounding spring notion for Morty. Though this scene contains Morty's energy, his compliance here alerts us for disorder to come. Nevertheless, Morty is involuntarily recruited into a society by a superego figure. He will blend in amorphously like a schizophrenic (he has no self) . Like a hysteric, he suffers pain to his body and like a masochist he accepts humiliation. He is even surreal here because like Alice in her Wonderland he encounters a dominating figure equal to the megalophonics of the Red Queen. In total, this site of his non-releasing continues antagonisms towards his desire and reflects the still harsh status quo.

3. Morty's third psychological state occurs three minutes later and is called *non-inhibiting* . This scene in which he sings offkey is embarrassing to some of the diegetic audience yet others laugh at him. He is an abject figure again. Primarily, he is naive and caught up in a fantasy moment when he continues singing after the rest have stopped. This is the idiot loosed of his unconscious appetite to sing and his desire to succeed as one of the crowd. Their singing signals a drop in his fear of "things". However, the audience is split in their reaction to him. The film-makers are upset with him, but the extras laugh at him. This suggests that his laughter-production depends on contexts and audience types, such as hierarchial figures and the general mass. Another thing to mention is that here Morty gets to release that tension he had under control before. It just goes awry and the reactions to it cause him to saunter off apologetically. He is a misfit whose id behavior is out of control.

4. Five minutes later, Morty has a fourth state. He is *non-feeling* in the elevator as he gets accosted by three persons who sneeze, blow smoke and pop a gum bubble in his face. He accepts these as players in his superego-driven world that sees things as playful and safe, rather than harsh and unsafe. The crowded elevator is appropriate to suppress feeling because it is customary to be silent in this situation and not raise a fuss if one is affronted in it. Morty's state allows him to feel relief from pain to his body and face. Despite a few sighs he is primarily unaffected and transcends the experience. Only the apologetic woman (gum-blower) reflects an idiotic Morty because Lewis the director is proliferating Morty-figures to break or fragment Morty. This is so that Morty coexists with incongruities and contradictions around him, thus making him dream on film (as Bukatman notes) . Thus far, Morty is suffering indignities to his body, so he is hysterical. He is abject here as well because sneezing, smoking and gumblowing are debasing to him. These persons cast him off despite the publicly neutral setting. These gags are embarrassing for most viewers because Morty is helpless and stupid to keep going into the elevator after getting off. Non-feeling is about Morty's control and others' uncontrolled urges to breathe on and deface him.

5. Five minutes later, Morty is *inhibiting* at the fifth site. He is denying nourishment to his body four times and again this suffering is self-directed even though it comes from a bomb scene, a western set, cooler and cup. His ego creates this repression and his superego inhibits both his ego and id because food/drink denial is insane and unreasonable. If Morty feels he deserves all these indignities from within and without then his superego is harsh and unkind. Morty is not nurtured and others are oblivious to this. In fact, Hoss Cartwright steals his partial lunch and Morty reacts to the scared horse behind him instead of facing Hoss. His lunch is covered with dust twice and his thirst is diminished twice in a surreal way, first when the whole cooler empties into his cup and second when that cup also drains. He is hysterical to suffer

the pain and masochistic to suffer the humiliation and obviously enjoy this as well. He is abject because he is debased by bombed dust, horses' dust and Hoss as well as water. If water is a weapon of chaos for Morty then its denial is a signal that it will return to liquidate the lack (sic) in the pool later and the champagne at the end. There is also a scene when a *Samson* painting distracts him from milk in the studio cafeteria. This scene typifies the double, triple and sextuple reactions or takes that Krutnik calls "comic hyperbole" (Krutnik 1994, 15) . Nevertheless, Morty is a schizophrenic because he withdraws from his body and its appetites. Visually, this state is caused by intellectual, behavioral and affective disturbances all occurring because the setting is a movie studio where the unreal happens. It is accumulating on his body and he is in control here.

6. Eight minutes later Morty is *releasing* at the sixth site. He is mocking the mailroom boss and it looks like he is releasing the vocal indignities that his body suffered prior by the boss's megalophonics. Morty is attacking the superego figure on his own terms and he has an audience of errand boys as well. The boss is absent but when he returns Morty resumes his abject ways. Nevertheless Morty is indicating that language is violent and has untoward consequences. Morty is also using the boss as the butt of the joke. Morty's id is working overtime to show that phenomenon called 'logorrhea' (Willemen 1994; 109; Taylor 1965, 85) . This is a release of words in a flow without a break in breathing. Morty defies logic and reason because the ego is not censoring the words and feelings. Morty is now a contradiction to the prior states. He is targeting a superego figure and his language or rhetoric instead of just singing offkey before. Mockery is a direct hit for Morty and is Groucho-like to jab at the mailroom boss's obsession with door slams. Morty is hysterical because his act is a symptom of repression. He is repressing the pain caused by the harsh parent figure. It is a pain-ridden outburst nonetheless. Morty is a masochist because the situation calls for the

punisher to return unawares and Morty is diminished again. He is splitting to dislodge these disturbances via mockery. So, mockery is a weapon for Morty to go out of control. But it is still superego-driven to target a boss who makes Morty's world unsafe.

7. Thirty-eight minutes later, Morty is *thinking* at the seventh site. This jump is indicative of the place when I find again his most dominant expenditure of thinking. He is focussing his energy on a pantomime that uses two things that debased him. Cigar smoke runs this boardroom. In fact, this scene is another contradiction because not only is Morty in superb control, but he is a new person. A very confident boss-figure is inside him. This is a prolepsis to the last car scene when Morty is a star and the studio's biggest asset. Additionally, the whole studio turns out as abject figures to submit to Morty's greatness and ego. So, this mime artist is not abject; not a masochist and not a hysteric. This is a controlled vaudeville act and serves both a frivolous function and a "refusal to suffer" (John Lahr on PBS-TV 1997) . That is, Morty's frivolity is fun on the one hand, but on the other hand it signals his refusal to suffer in this studio. At this time of the early sixties, studio production was handled by independents (Brown 1995, 261) and Lewis is given free reign to Paramount's lot for these films. However, Lewis was no longer one of their top ten box office draws. Nonetheless, Morty's mime reflects Lewis's powerful ego who is in control as he directs an idiot/kid/boss-figure who now will change in the plot.

8. Finally, at the eighth site, three minutes later, he is *feeling* . So far, Morty is changing his psychological states so that lack gets liquidated. His energy management comes full circle as he talks to an imaginary ostrich. It happens to be a maternal figure named Magnolia. He tells her his desire to be a star, but he is flunking spy. He is eliciting sympathy or pathos. This site is where he is pathetic (and often an embarrassment to viewers) because of the excess of feeling. Nevertheless, he feels

safe and trusts the puppet to let her know that he is a disturbance. He admits his chaos and here he is in control as he spills out his feelings. Morty is just being economical with the plot's drive to liquidate the lack and release the pain. He is very human here, but this humanity is displaced onto a puppet. The ostrich is his therapist, so Morty has a kind parent figure and he feels loved. His superego is coddling him with this animated figure. Morty is babied here just as he was babied by the other puppet who gives him a lollilop. Morty's regression is intended to find that oceanic mother-figure that he approaches yet avoids just as soon as he discovers that "I've bent your feathers long enough". This is still a masochist. Importantly, his talk with puppets also signals that he is an abject figure whom we need to feel sorry for. Aesthetically speaking, this never works for Lewis. Pathos is never an excuse for a chaotic person out of control because excessive "sentimentalism" is just an excuse for Lewis's over-indulgence. This is a plot device that eighteenth century novels and dramatic works inserted, but they got "jeers" from their audiences (Abrams 1993, 192). Abrams adds that sentiment in narrative is "rendered in commonplaces" instead of being used in context. It just sticks out too much for it to be believable. Arthur Marx and Dean Martin are right when they opposed Lewis's Chaplin (Marx 1974, 169; Gehman 1964, 142). Marx credits Paulette Godard for the genesis of this pathetic Lewis figure, but for my purposes, Morty is just an act, a social construction and an energy manager. But, he is schizophrenic when he uses feeling inappropriately.

In conclusion, Morty becomes an "highly intelligent idiot" (a contradiction in terms) and saves the "dry documentary". This is a schizophrenic film for two reasons. First, it is a satire on the movie business and the star system rather than a documentary. Second, Morty is just an idiot, not a pathetic figure apologizing for his messes. He is a chaos figure who does not need pathos to deconstruct the idiocy gone before. Even though the idiot wastes lot of the studio's resources, he ends up as its goldmine when

his behavior is viewed from non-studio eyes. That is, the east-coast moguls see his worth as a comic genius but the Paramutuals do not. To the latter, Morty is just an abject figure and so they cast him off. He is abject because his wanderings through the studios and his errands are very disruptive causing the studio to suffer more losses. For example, his candy wrapper is responsible for scattering valuable written scripts in the secretarial room. He dislocates many props in the the runaway forklift scene. He dubs his singing over the accepted dubbed song at the movie-premiere scene. And, his intrusive appearance inside Baron Elston Carteblanche's film costs money to re-shoot. Morty's idiocy is a weapon to lose the studio money but that same idiocy is recuperated by the easterners. It appears that his own comic stardom can help the studio regain its losses. Morty is just the Jerry Lewis story and highlights how an idiot and imbecile makes them laugh and makes them money (them=Paramount Pictures) . Brown's chronology lists Lewis's box office star status as number 7 in 1961-2 and number 10 in 1963 (Brown 1995, 261-2) . But, this film is a satire about a studio's production, distribution and consumption practices. On the one hand, this film shows how an idiot can ruin a studio that is egomaniacal to begin with. But, on the other hand, the studio is saved by the same idiot when those same egos are ordered to lighten up by other moguls. These contradictions in the film and in Morty are a tension in the text yet they are also an aesthetic pleasure because these conflicts are between Morty and the studio. Lewis uses Morty to burst the pretensions of Hollywood and its dream factory. However, Morty cannot be contained and this makes him a volatile force to overturn the status quo and emerge as the film's hero. His flickering of energy management is his *modus operandi* for this task.

CHAPTER FOUR

The Ladies' Man / Le Tombeur De Ces Dames : Herbert H. Heebert

This 1961 color film has the Lewis formula again - " a notion, a beginning, middle, and end; a spread of gags between" (Lewis 1971, 182) . It opens with *Look* magazine's spread of Lewis in costumes with women in a variety of settings. This prolepsis suggests to us that Lewis is woman-friendly. However, the film's beginning deals with the notion of nervousness as a particular disequilibrium or lack. This is Herbert's handicap right from the start. The story begins at Milltown, a reference to the tranquilizer called Miltown, widely prescribed at the time. This middle of nowhere town is coded "nervous" as a shaky hand chalks up the population from the bottom frame. The camera then cranes up to the opening street scene where a Rube Goldberg-like sequence of chaos occurs. A woman's nervous reaction to her called out name sends her tripping towards a shop window; then a shopkeeper runs out of there and knocks over a birdcage; then a pack of pets run amok onto the street; a car swerves past the pets; then a bicyclist runs into the car- and so on. It is here that a Junior College graduate, Herbert, suffers the hysterical symptoms of a stiffened body, dishevelled hair, infantile speech and spastic gestures because his girlfriend rejects him. This rejection causes him to fear women. He lacks desire for them and is rendered asexual for two reasons. First, he is psychically affected by them (for example, women are pathetic) . Second, his reaction-formation (he rejects all women because a woman rejects him) leads to his caricatured infantile regressions in search of maternal comforts. For example, his mother, played by Lewis in drag, sympathizes with Herbert on his graduation/rejection day and cries into her handkerchief. In many scenes, he carries a handkerchief and calls out "Maaa!!" frequently when he feels threatened. His modesty and sympathy control his aversion for women. Nevertheless, Herbert ends up working

and living with women. Most of them are perceived as threats to him but so is a pet kept in the house, a gentleman caller and a TV crew. Before turning to this film's structure, I want to focus on Herbert.

In comparison to the scared Morty, Herbert is nervous but both are pathological or dis-eased characters. Herbert needs a job after graduation to take his mind off his romantic rejection. He arrives in Hollywood, like Morty, but this time Lewis parodies actresses and television instead of the studio system. In fact, *The Ladies' Man* is a director's film more than anything else. With lavish Technicolor and strong production values, the modernist Lewis uses a dollhouse-like set design for the main setting. Neibaur states that this set is is "essentially a replica of the actual Hollywood Studio Club" (Neibaur 1995, 154) . He quotes Lewis's description of this indoor set. It took "two stages" and its "sixty rooms" are spread onto four floors. A lobby that opens to a dining room is between these rooms which are flanked on the sides like an opened book. Each room is individually lit and miked for functional purposes. That is, Lewis the director just cranes his camera and has a ready-made mise-en-scene of each room. He is able to move spontaneously from scene to scene. Together with his video assist system that is used for the TV taping scene, the set reveals how he constructs *this* film. The director also surrounds this Lewis character with many top supporting players just as he did for Morty, but this film is predominantly a stage play with individual vignettes or a series of vaudeville sketches marked by gags.

Furthermore, Herbert is constructed as a hysterical teenager who is afraid of females. His socio-economic status is white middle-class college graduate. He enters this setting, an open stage, and performs alongside characters whose names are denaturalized, such as Mrs. Helen Wellenmellen and Miss Cartilidge. Their names suggest character traits of fat and thin, respectively. Helen is melon-like compared to the bony figure of the latter woman. Herbert's gestures include caricatures of

hysterics, infants and entertainers. During his stage show for Helen he exaggerates a tap and ballet dancer who does pratfalls afterwards. Moreover, Herbert is schizophrenic-like because his character's ambivalence is part of all his changes that occur around a group of disorders, including a multiple personality. He splits between fact and fantasy, blunts his affect and fragments his speech. From a doctor's point of view, and by my suggestion, Herbert's "pan-anxiety" (overreacting to small events), "strong feelings of inferiority", and his "infantile mode of magical thinking" resemble Morty's disorders (Strahl 1980, 13, 79, 97) . In other words, both Morty and Herbert are schizophrenics, masochists and hysterics because respectively, they have mental/emotional, environmental and bodily disorders. Hence, apparently, the body of Lewis is unconsciously pathological in this film as well.

Herbert's psychodynamic or "interplay of psychic forces striving to maintain an equilibrium" (Andreasen 1980, 22) is my focus. However, when the Lewis character is feeling, he causes these films to split or become schizophrenic. As mentioned before, pathos, the opposite of blunted affect, is aesthetically inappropriate. The character's schizophrenic edge is lost to triteness. Nevertheless, these films hold our interest when his "desperation to belong" (Strahl 1980,197) motivates his excessive goodwill. Also, a hysteric, according to Evans, has a "need to be loved" (Evans 1991, 90) among its many symptoms. In fact, a third of the way through the film Helen says "he likes to help". He does not give in passively. Herbert is out of control. This is one pole of schizophrenia which Lewis opposes by his goodwill. He has to placate the imagined stress from the "excessive demands" of the superego figures around him (Strahl 1980, 34) . He has to be a good worker.

The basic situation for Herbert is that he is a hysterical outsider who enters a boardinghouse full of Hollywood actresses. This is a conflict for him because he decided to be wary of women. Despite his personal fears, this inside world of women

is both a challenge for him and an opportunity for him to be out of control. He wreaks havoc and his constant messes are symptomatic of his overall nervous condition. He is unable to manage or balance his energy accordingly. So, in a series of gags, as a hired houseboy, he encounters the women's aggressive and eccentric personalities during his tasks such as mail delivery and dusting. Each woman frightens him except for Fay, who is kind to him and helps him overcome this overriding fear of women, yet she mirrors him by being weak-willed and an abject figure. Mrs. Wellenmellen is a domineering woman who conspires with the other women to make Herbert feel welcomed. He is befriended by Katie, a maternal figure who forgives his mistakes. She makes excuses for his messes such as when he breaks glassware. He also destroys art objects, such as a portrait of Mrs. Wellenmellen and two big vases. But he also has a magical-moment gag with a butterfly case (he opens the case and one by one they fly off then he whistles and they return inside the case one by one) . In other scenes, he meets two gentlemen callers but he interacts with each man differently. The hat of the first man's ("C. for Killer") is ruined by Herbert but the second man, played by George Raft, is treated to a tango with him. Herbert is also fearful of their pet named 'Baby' and in one scene he is feeding the unseen pet with a huge bowl of milk and a slab of meat. The pet is just heard roaring like a lion. Furthermore, Herbert is most nervous during the TV taping and this allows him to go on a chaotic rampage. He caricatures a fan who is introduced to a television studio. He ruins soundchecks, trips over wires, and steals TV scenes from Mrs. Wellenmellen during her taped interview. In other words, this setting and each scene therein allows him to go from state to state. He is feeling, then non-thinking, then he is non-feeling, and then he is non-inhibiting and so on. He flickers from being too stupid to being too pathetic a subject. His idiot state wants approval and love but his other states are banal and even whimsical, such as when he dances in Miss Cartilidge's room.

In conclusion, Herbert's nervousness allows him to go from one agitation to another, but these states are dialectically juxtaposed with calm and non-nervous scenes (his contradictons are disclosed and synthetically resolved) . Though my energy management model (like the one used for Morty) puts these scenes together, Herbert has no cohesion between these marked differences, between these alternating changes or ambivalences. He is a study of ambivalence (he is in a dynamic temporal process) and his contradictions are steady-state timeless abstractions.

He is out of control one moment, then he regains control, and then goes out of control, and so on. This binarism of control/out of control is ambivalent for the schizophrenic in toto. There is no middle road because he does and speaks things in terms of extremes. He vows to be a bachelor forever and over-performs his stage show so that he repeatedly falls on the stage or even off the stage entirely. This is that "silly nutcase taking pratfalls" that Lewis refers to. That is, ambivalence is a major component because Herbert flickers from pole to pole. My model helps us see how and where Herbert's mutually exclusive psychological states occur.

The protagonist, Herbert Herbert Heebert is another fictional character who is still a laughter-producer like Morty. Most commentators complain that Lewis is mocking spastics but, he is really mocking schizophrenia. Lewis is also schizophrenic as a director. Lewis directs himself as a comedian and the psychologically changing character of Herbert. He moves from a woman-fearer to a loved houseboy. Although he is not a boss figure like Morty by film's end, he is more loved than when he began.

A common Lewis character-motif is that he suffers others' indignities and these in turn reflect his own self-hatred. He is driven by the need to be loved, and he must suffer before getting it. Once he gets it, he overplays this love into an egomania. There is no middle ground because either he is overly self-hating or he is overly self-loving. That is, at times Herbert is spastic, then he breaks things, then he caricatures a child

with a maternal figure. At other times, he ruins a television taping session called *Up Your Street* , does a stage show called *Tops in Taps/Ballet Beauties* and even disturbs art objects. And, at the end, he is so needful of love that Fay has to mediate for him and all the women have to love him. This is too much attention and it covers up all the messes Herbert has made before.

In the film, Herbert is afraid of most women, and a pet. He idolizes one gangster-like caller (George Raft) yet presses Raft for proofs of identity, but treats the other (William C. ["Killer"] Gainsborough) as an abject figure. Of the women, Helen Wellenmellen is a domineering philanthropist with a denaturalized and rhymed name who is ridiculed. Herbert frequently destroys her things. Katie is a forthright and understanding maternal figure. The actresses are caricatures, and during his errands he suffers much abjection from them until Fay intervenes (she is just as abject and is his double-figure of dullness) . His fear of the unseen pet 'Baby' is inserted within black-out gags and it leads to many hysterical moments. Again, the film is a series of gags without any plot development, but Herbert does flicker in his energy and even splits off into four persons in one scene. In total, Lewis plays Herbert, his mother and his splitting into four personalities who all run away from the women in the breakfast scene and run into his room. My model is not as complicated as a psychiatrist's manual of disorders but I suggest that Lewis is unintentionally pathological in his funny business. He is split-minded and a multiple of personalities.

The semiotic square helps us see the semantic universe of Herbert. We see his changing psychological states and the square is, firstly, just a steady-state model for his energetic relays. Secondly, it also can show his transformations of character from an idiot to a pathetic figure and from a gag-man to an abject figure. It also shows us his move from a woman-fearer to a woman-accepter. It can chart his surreal moments with art objects and then show his nasty side with 'Killer'. Thirdly, the square can show us

spots in the film where (for example) he non-inhibits more than he thinks. When Herbert is pathetic the film changes. His feeling state is problematic like Morty's because he suddenly erupts out of his stick-figure or cartoon-like existence. It is very odd for an idiot to be self-pitying all of a sudden. And, Herbert is the same.

Generally, Herbert's universe contains oppositions: he is conspired against by the women; he is a non-actor in an actress-filled environment; he is rendered asexual and the women constantly test his desires for the opposite sex, and he is ruining Helen's art collections. His universe has possibilities: he can have a relationship with Fay who replaces Faith; he can change into a boss figure like Morty does and transcend his post of houseboy and thus become another megalomaniac; he can take control of the TV show and usurp Helen's place or he can quit the job. His universe has combinations: he combines the stage show for TV; he combines his tango with Raft to his jazz dance with Miss Cartilidge because both are surreal dance scenes; he combines all his infantile moments with Katie, the mother figure, and he combines his suitcase contents for the stage show. And finally, the square permutes his universe: he alters his name from Herbert to Herby when he feels accepted and not conspired against; he is in a setting where different kinds of women affect his mettle, disposition and behavior; and he is changing the ways he can disrupt the TV show by being in front of the cameras or just in the background. My terms thus limit his universe and Greimas's square offer us ways of interrelating them. Psychodynamics is Herbert's dialectic.

It is time to analyse the moments in Herbert's narrative where he shows his predominant energetic display through changing psychological states just as Morty did.

Herbert's narrative movement is in forty-one settings and the **bold** type signifies eight successive scenes of his energy management (i.e. Herbert is first *non-releasing* ,

then *feeling* , then *non-thinking* , then *thinking* , then *inhibiting* , then *non-feeling* , then *non-inhibiting* , and then *releasing*) :

Intertitle:"...lawyers worry alot"

Credits: *Look* magazine spread has Lewis as Napoleon, Caesar, Caruso...

1. A nervous hand chalks 4234 then camera cranes to a chaos scene.
2. Herbert gives his very short valedictorian speech in the gymnasium.
3. He is rejected by Faith and then his parents pity him.
4. He rejects two women and then **jumps into Katie's arms.**
5. Katie interviews him and he has a **hyperbolic fit** on the table.
6. He **unpacks his clothes** from his suitcase in his new room.
7. The women conspire on the landing: "we got one".
8. He fragments into four persons as he runs from the breakfast room.
9. Helen enters his room and consoles him.
10. Katie feeds him eggs in a high chair.
11. Women conspire against him again: "make him feel wanted".
12. He gets his house orientation and learns of some taboos.
13. He breaks the glassware, returns the butterflies and hears the pet.
14. Katie tells him that 'Baby' is the pet.
15. He feeds a steak and a huge bowl of milk to 'Baby'.
16. He meets the southern belle when he delivers her mail.
17. He imitates her at her doorway.
18. He meets another woman who says: "she likes you".
19. He meets the cartoonish woman who sprays him with her speech.
20. He meets a beat poetess/dancer/actress.
21. Another actress slaps him three times and Katie mentions the taboo.
22. He meets a blonde Monroe-ish actress.
23. He has a hysterical fit as she makes an advance towards him.
24. At the stairs, the women persuade him to stay on the job longer.
25. In the lobby, the women play charades.
26. He meets a rude Mr. Gainsborough so he ruins his hat and trips him.
27. While dusting, he breaks three types of glassware.
28. With greasy hands, he meets a fearful Gainsborough at the door.
29. While dusting, he breaks more vases and smears Helen's portrait.
30. He meets George Raft and does a tango with him in the lobby.
31. He gives Fay a self esteem **peptalk** in her room.
32. In the lobby, Saltzman prepares Helen for her upcoming TV taping.
33. He has hysterical fits around many of the television crew.
34. He gets **stuck on Helen's rose** as she goes to air.
35. He does a *Tops in Taps* **stage show** for Helen.
36. He helps some women with their music lessons.
37. He enters Miss Cartilidge's room and **dances** with her.
38. She prevents him from leaving her room.
39. He has a hysterical fit and discovers that 'Baby' is a small beagle.
40. He changes his name to 'Herby' and stays on the job for good.
41. He has another hysterical fit when he **confronts a real lion.**

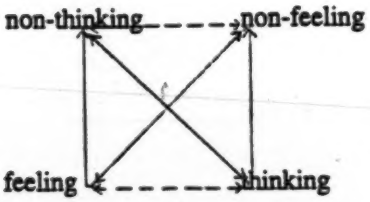
End Intertitle: "ovur" then "...thanks to the armed forces..".

As in the case of Morty, Herbert's eight successive scenes are in chronological order with big time gaps between them. They are mapped onto two semiotic squares as

well. Despite the gaps between scenes, I want to know where in this film Herbert *predominately regulates* his discharges in energy so that he changes his psychological states. By placing Herbert's states on the squares, we see that he is another construction and reflection of Lewis's screen character. The square shows relations like contrast, contradiction and complementarity. These are states of transformations and will be explicated as well. Herbert's actions are always in a particular setting and with characters. Their reactions to him produce various consequences.

For example, Herbert is first seen in the gymnasium by everyone there because he gives his short speech. Their reactions are elided as the scene cuts to his run up and down the College street. He passes his parents on the way to see Faith. Beside a bench, she and her boyfriend's heads are cropped off at the top of the frame. This suggests that Herbert's gaze is asexual. He does not and cannot see their kiss. Instead, he has a hysterical fit. He caricatures a rejection scene and falls into the bushes. Then, he runs to his parents for solace. His mother, however, is Lewis in make-up and they all cry hyperbolic tears together. Then, as an avowed bachelor, Herbert looks for work with a newspaper at a Hollywood bus stop. From this vantage point, he spots Helen's sign for a bachelor and inquires within. From here onwards, Herbert goes through a total of thirty-seven scene changes. Herbert is feeling in some of the scenes. But he also is thinking when he reads the newspaper. And he is releasing as he runs on the campus. He is enjoying his freedom but he is doing it by himself and to himself. He is onanistic. According to Sikov, Lewis is releasing "failed cultural repressions" (Sikov 1993, 190) . Some examples include sexuality, mental illness, nuclear fears and treatment of children. We need two squares for all his eight states. In examining them (Figure 2), I will manage the first four as I did with Morty. That is, he is non-thinking when he unpacks his clothes. He is non-feeling when he pratfalls on the stage in the*Tops in Taps/Ballet Beauties* scene. He is feeling when he has a hysterical fit in Helen's office with Katie during his job interview. And, he is

thinking when he gives Fay his peptalk in her room. Respectively, these are scenes **6, 35, 5,** and **31**.

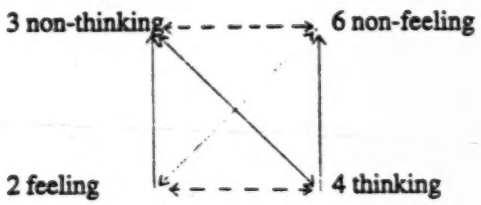


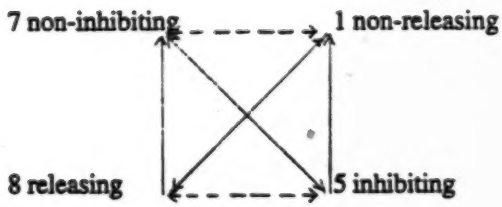
Non-thinking and its contrast is non-feeling just as feeling contrasts thinking. Non-thinking's contradiction is thinking just as non-feeling's contradiction is feeling. Non-thinking's complement or implication is feeling just as non-feeling's complement is thinking. That is, non-thinking implies feeling and non-feeling implies thinking. These can be plotted as points where Herbert exhibits each state in the narrative. It appears that his unpacking is a contrast to his stage show because it is a prolepsis to what he will wear on stage. Likewise, his hysterical fit contrasts to his banal peptalk. When it comes to contradictions, the first is that his unpacking is spontaneous while his listening to Fay takes concentration followed by a sentimental therapeutic response. The second contradiction is that his stage show is extroverted while his fit is introverted. The last pair are two complementary relations. Herbert's unpacking complements his hysterical fit because both occur just after a woman is present. He hears a woman's name (Faith), which triggers the fit, and after another's presence (Katie) reassures him, he goes wild with his clothes. Lastly, his stage show complements his peptalk because both are expressions of care. The former is for Helen while the latter is for Fay.

Generally, the square answers the same possible questions as it did for Morty: 1) Where is Herbert or what is the setting or situation for Herbert to behave as a non-thinker/non-feeler/thinker/feeler? 2) What does he do? 3) What are the other characters'

reactions? 4) What are the consequences of that action? 5) For the viewer? 6) What does this tell us about the Lewis persona? and 7) What is omitted or left out?

Both squares can answer these seven questions when we examine each site of his energy management or psychological state as it appears on film. To do this, it is necessary to complete the discussion of contrast, contradiction and complement with the second or bottom square. But first, I want to insert the narrative sequence of those dominant energy scenes into the model, and we shall see how Herbert's energy is managed differently in this film from the way Morty's is in his film. The complete model shows how he moves from 1 to 8:





Relations

From the second square, non-inhibiting and non-releasing are contrasts just as releasing and inhibiting are also contrasts. Non-inhibiting contradicts inhibiting just as non-releasing and releasing contradicts each other. Finally, non-inhibiting complements or implies releasing. Non-releasing implies inhibiting. Generally, all eight states and their twelve relationships (four for each pair of contrast, contradiction, and complement) should cohere to make this model of Herbert's dynamisms sound and valid. I mention some brief additional reasons for their coherence:

Herbert contrasts 3 (unpacks) with 6 (stages) because his room is private but the stage is public.

Herbert contrasts 2 (reacts) with 4 (talks) because he has a hysterical fit in the presence of a maternal figure but is sentimental with a peer.

Herbert contrasts 7 (abstracts) with 1 (regresses) because his body is expressive with Miss Cartilidge, indicating his sexual anxiety, but he is submissive and rescued from his desire by jumping into Katie's arms.

Herbert contrasts 8 (fears lion) with 5 (disrupts) because he runs from a lion but runs toward disrupting the TV show.

Herbert contradicts 3 with 4 because unpacking clothes is settling in this fearful new place but his peptalk is a fearless display to Fay. He is hiding his fears in Fay's presence.

Herbert contradicts 6 with 2 because his stage show is controlled but his fit is out of control. He is not showing any feelings on stage. He manifests blunted affect.

Herbert contradicts 7 with 5 because his dance with the vampire-woman is a accepted by her but his disruption of the TV show is unacceptable to Helen.

Herbert contradicts 1 with 8 because Katie's arms are reassuring but the lion scares the whole household and the film ends with his unresolved fear.

Herbert complements 3 with 2 because unpacking his clothes is another metaphor of unpacking his neuroses during the fit. He is flailing his arms and his body.

Herbert complements 6 with 4 because both the stage show and the peptalk are staged or trite. They are banal and just show off his cuteness.

Herbert complements 7 with 8 because he runs from both the lion and the vampiric dancer. He is running from animal fears and he possesses no courage.

Herbert complements 1 with 5 because Katie's arms are safe and his out of control disruption of the TV show is safe because he is just infantile and curious.

Meanings

I will analyze each site of my model for its meanings. In other words, I will concentrate on answering the seven questions formulated earlier. Also, giving meanings is a way to play with interpretations, subjective though they are. That is, each site offers us some readings of many units of signification. Some of us will produce meanings differently from others. Nevertheless, I want to analyze Herbert on screen and how he plays with extratextual references and how he is treated by others. Herbert's states are in contradistinction to other characters' states. Each and every action produces an equal and opposite reaction in Herbert. He is economic with his energy.

1. Herbert's first site of energy management is *non-releasing* with Katie just eight and half minutes into the film. He caricatures a child who trusts and this hyperbolic act is a way to mediate and its attendant anxiety his woman-fearing ways. By being childish, he avoids his sexual desire. He is this way with maternal substitutes. They signal that he can regress to a safe state-caricatured when Katie places him in a child's chair and feeds him eggs. All these things refer to asexuality. She also barks at him by informing him not to enter the taboo room, and, as a super-ego figure, waves her finger at him in a supervisory way. So, he has an ambivalence towards her as he approaches her by jumping into her arms, but runs from her when he breaks things or disobeys her taboo. Herbert's face grimaces and his body shrinks when he is in Katie's arms indicating that he is not able to release his desire or choose some middle way. This is the plight of the schizophrenic because it is either all or nothing -- either success or failure. Herbert may run from the two women prior to Katie but he is stuck with no compromise. He cannot disapprove of Katie and his utmost submission to her is his abjection. His ego is used when motility ceases for him. Katie's arms suggest reassurance against the stricture of the (paternal) law-super-

ego, especially Helen's. Since this is a non-releasing state, a tension is set up in his body that needs to be released. For us, he will get out of control soon. He is Bergson's idea of a rebounding spring because a body in this position needs to bounce back. This scene contains him but his compliance opposes the order around him. His disorder will erupt from his body. As a hysteric, he suffers pain, and as a masochist, he accepts this humiliation. And, like Alice in her surreal world, Katie is not holding a baby but a little pig who runs away. Herbert will run amok through this house. In total, this site opposes his desire for awhile but it shows his submission to a parent and the status quo she upholds. For us, he is abject because a grown man is carried by woman. He is out of control.

2. The second site is *feeling* and it occurs three minutes later. Herbert symptomatizes repression with this hysterical fit in the presence of Katie. He is doing this to elicit sympathy from her as well as to mediate his desire for Faith and other women. This bodily disorder is Lewis's trademark: the spastic is what most commentators notice about him. But, this is just one of the many disorders that a schizophrenic has. This disorder originates when Faith kisses another (this scene is also in flashback) . This suggests an excess. It is pathetic and is a caricature of hysteria's component of traumatic memory. This scene is very chaotic and sets Helen into disequilibrium. She wonders what this teen will do next, so she conspires to contain this abject figure. Katie just continues to assuage or sweeten him if he breaks things and this parent figure mostly coddles him throughout the film. He is a masochist because this too is humiliating as he ruins Helen's office. And, he is out of control.

3. The third site is *non-thinking* and it occurs four and a half minutes later. It just happens that he starts unpacking his clothes from a seemingly endless suitcase counterpointed by some cartoon-like music. Herbert non-thinks around objects or with them because he breaks them. But here, he is alone in his room and this prolepsis is

about unpacking the endless roles he plays in this film. Just like the magazine sequence during *The Ladies' Man* opening credits that shows Lewis in various costumes and women, Herbert wears costumes but these are the ones for the stage show. His roles are his weapons because he changes them so frequently so that he keeps Helen, the women and 'Killer' off guard. Unpacking clothes is a nod to vaudeville's sketch costumes and to his clowning around the house. His ego shuts down and he just glides through situations that call for his superegoic and excessive goodwill. This scene begins the antics of a imbecile who looks to his clothes for support. He switches into his "kid" mode and thinks that here in this boardinghouse he gets to play with the "big fellows" or big girls. Lastly, this is Bergson's absent-minded figure who pays no attention-- to his clothes. This gag betokens a magician who is pulling things out his hat or trunk. He is also out of control.

4. The fourth site occurs forty-five minutes later. This big gap leads to his *thinking* state. As an abject figure, he gives a peptalk to another, Fay. Herbert is tritely sentimental as he thinks of things to say to Fay. This scene is chosen because it is the only one where he just thinks. His ego is composed of the executive who thinks of commonplace encouragements for Fay. This suggests that his ego is pretty weak and even damaged for a schizophrenic. Herbert tries to bring ideas to Fay's mind which will satisfy her desire for self-esteem. However, the pathos in the peptalk in Fay's room is odd and damages the film aesthetically. The funny business is gone and his energy is not laughter-producing. He is in control as his abjection is turned onto Fay. Her abjection and her functions as a double repeats the role that Sneak had in Morty's film. Both Fay and Sneak are mirror images of the Lewis character's abjection. A mirror scene occurs earlier when Herbert delivers mail to the women. His image is split in the mirror suggesting his own splitting of the mind. In this case, he mirrors Fay, an elfin figure as well. Finally, he is relatively in control.

5. The fifth site occurs twelve minutes later and is his *inhibiting* state. He is disrupting the television system and Helen's spot as well. He uses the blocked id impulses to create disorder because if they were released he would really be angry at Helen and bursting the pomposity of the situation with words. So, his body takes the task in hand. This makes him abject as he annoys the bystanders. He is a masochist when he humiliates himself like this and makes himself foolish to deflect any sexual desires that women may have for him. He is hysterical when he suffers indignities and pain to his body. Having his body crouched near Helen is constraining, but he does manage to continue disrupting the show. He tries to be helpful by hiding from the front of the camera, but his background presence is still irksome. He denies himself respect. His ego is creating this repression and his superego inhibits his hedonistic and animal impulses of the ego and id, respectively. He is unreasonable and thinks that his superego is a harsh and unkind taskmaster. Disturbed parent relationships are a consequence of a schizophrenic's disorder, not its cause. He is out of control in his environment as well because his energy is emanating from him just as Mrs. Ross's was in the beginning--she is nervous and this creates chaos.

6. The stage show occurs five minutes later and is his *non-feeling* state. This state is his defence against suffering because he does pratfalls and hurts himself. Even here on stage, he is more rebellious than resigned because he is out of step many times and lets the fellow performing women treat him as an abject figure. He is mocking taps/ballet styles and he reduces the wrath of the hovering parent, his diegetic television audience, and especially Helen. He does this to cover the cracks left open from his disruptions. This is a typical childish maneuvre because he is easing the punishment by reducing his diegetic audience to ideal spectators, children. He is convincing all that the world is safe to play in despite the ire from before. He is placating their excessive demands by being an entertainer. He is out of control and falls off the stage at the end.

7. The seventh site occurs five minutes later and is his *non-inhibiting* state. His dance inside the vampiric woman's room is sheer surrealism. It is his imagination at work. He imagines that women are vampiric and out to get him. This sequence features his slightly hysteric run from her as a kind of anti-mating ritual. Herbert is caught up in this fantastic moment but he is naive when pits himself against a non-natural creature. She initiates him into her world and its music--she is like a beatnik. She is signalling him to be cool but his abjection overtakes the scene. He is humiliated by her and so he is a masochist who enjoys this pain. He is in control here as well as being a witty person like the sleeping Alice in Wonderland and Reverseland. His handkerchief is replaced with her black one. This signals that his dark side is in control because he cannot repress his desires. His shadow is here.

8. The last and eighth site occurs thirteen minutes later and is his *releasing* state. This is when he is logorrheaic at the sight of the real lion (before he just hears its roar off-frame) . He is releasing another repressed fear and this one is about how the dog has tricked him and now a lion does it even more. This house has been a proving ground or wonderland of his own schizophrenic disorder. The lion suggests that his animal impulses are full blown and not contained anymore. Before this, he changes to Herby and feels loved. Now he is free to run like all the women do. He runs towards the camera and the film ends with the title "ovur". It looks like the last disorder of fractured words is schizophrenic for "devour". Nevertheless, he is still an abject, a hysteric and a masochist. He is out of control as the film ends.

In conclusion, Herbert is another social construction and an energy manager, yet schizophrenic as well. A hysterical college graduate is not cured but he learns to have delusions to reinforce his disorder. He receives love from the occupants of the boardinghouse and this is mediated by Fay. She stands in for him and without her the film would be different. It would have no excessive pathos and the film would not be

as schizophrenic as it is. Herbert is therefore saved by a mirror of himself. Although most of his chaos originates from his excessive goodwill (signalled by Helen's "he likes to be helpful"), Herbert learns to accept women and be a success. His lack is fulfilled and Helen's bachelor job opening is filled by Herbert. Furthermore, Herbert's dialectic is about his changing alternations of energy. They are grouped together and they help explain the flickering of the schizophrenic who has no self. Contrary to schizoanalysis, society is not sick but Herbert's body is symptomatic of what society fails to repress--namely mental illness. It is his funny business and my model helps see his interior ambivalence.

CHAPTER FIVE

Nutty Professor / Dr. Jerry et Buddy Love : **Julius Sumner Kelp / Buddy Love**

This 1963 film is a Dr. Jekyll and Mr. Hyde story about a sexually repressed chemistry and biology professor who transforms into a handsome womanizer. I want to show four things in this introduction. First, this film has the same basic structure as the others. An outsider, or in this case, an abject figure confronts an inside organization and becomes a success. Second, the character of Julius more or less has the same kinds of problems, except hysteria, as the previous figures. Third, Julius goes through a similar process as the other figures- that is, he goes through changes or releases his tensions. Fourth, Julius becomes a new figure and no longer an "idiot-child" (Bordwell 1994, 402) .

The film comedy has the same basic structure as the previous films about an uncontrolled idiot or, in this case, a nerd-man who begins as a "menace" and becomes a successful person. Julius complicates the situation at his university because as a professor he is nutty. He conducts experiments and causes accidents and explosions and disrupts student life. He threatens the order of the Arizona State University because a past experiment hurt a student and cost the university respect.

Originally, Julius is the only child in a dysfunctional family. His father does not have authority but his mother is the domineering power in the Kelp home. In the flashback, his father is yelled at while Julius looks on from his crib. So, his father is repressed by her and he introjects or takes in the parent who is yelled at and also becomes repressed. Both men are ruled by women and Julius fears women. He represses his desire for them and sublimates this into research. Julius turns into a nerd instead of a self-possessed or self-assured man. He is dysfunctional because his family

is the same and he learns to accept his heredity. It is during his teaching that he encounters his student, Stella Purdy, and devises a chemical formula to change his psychological nature (as influenced by his childhood experiences) . The formula creates a lifestyle change in himself, his parents and the Dean (Dr. Warfield) . It also changes others in the university and in the nightclub which Julius's "alter-id", Buddy Love, frequents. The Lewis figure transforms from a menace to a celebrity.

The dramatic situation is that Julius's sexual desires are displaced onto dangerous experiments. His student, Stella Purdy, suggests that he stand up for himself. He begins at Vic Tanny's body-building gym, but fails there. He turns to a doctor and decides that muscles can be chemically altered. He reads many books, diarizes and manages to invent a formula/tonic that transforms him into another figure (the virile Buddy Love) . Julius does not stay as one or the other but rather he *oscillates* between the two. Buddy is the completed split that Lewis has hinted at from his previous film characters. For example, Morty splits off from a wild idiot to a pathetic figure who talks with a ostrich puppet. Herbert splits off from a hysteric to a pathetic figure who gives morale-building sermons, and Stanley splits off from a bumbler to become a pantomime and pathetic figure as well. Thus, Buddy is a new self now completely split off from the nerd (Julius) -- into a separate character. The radical nature of this split makes *The Nutty Professor* Lewis's most schizophrenic film to date.

Furthermore, the dramatic situation calls for Julius to be sexually active. That is, he lacks sexual desirability because he is not interested in women and he is unattractive-looking. He is a nerd who is interested in research rather than in his libido. The catalyst is Stella who inspires him to change into a strong man (she slips him a magazine ad for Vic Tanny) . During his efforts to change, he discovers his own dysfunctional heredity. He has inherited his abjection. Prior to his transformation, he

is a masochist because he enjoys suffering indignities; but he is not a hysteric in this film. He is not histrionic nor does he distance his body from himself. The film works to set up situations that reveal his abuses from others (e.g. the Dean yells at him for his chaos) and he fails at the gym. His doctor hints that he read a book on muscles. He gathers book after book till he concocts another experiment. His memory of infancy also provides a clue to his lack of muscle (virility) . But, Stella motivates him to change his feelings about himself and eventually about her. Thus, Julius begins as an asexual figure like the other Lewis characters. In addition, he is a dysfunctional child from a dysfunctional family unit. That is, his father is a child who is symbolically castrated by his wife and Julius is their monster child. Buddy, however, unleashes Julius's "self-love" (Durgnat 1969, 237) . Julius starts to have feelings for Stella who is his fantasy figure of desire. In turn, he feels good about himself. Again, Lewis makes a film about a self-hating idiot who learns self-love and is loved for this as well.

Julius must go through a process before he can change from a manchild to a man with sexuality and desires. The magic potion creates a Buddy Love. This "alter-id" is a womanizer, jazz-singer and a teen idol at the Purple Pit. And, Stella is seduced by him. She is unaware of Julius's split despite the many leakages of personality that Julius has as he teaches class with Buddy's hangover and desires etc. Julius and Buddy project their neuroses onto Stella. That is, she is desired by both and she is instrumental in getting Julius involved in the process of returning to reality what he has repressed. Buddy is what Julius is repressing. Both figures are flat characters because they lack emotional depth and we cannot care for these caricatures. A nerd and a womanizer are cartoon-like because they are hyperbolic representations or they are grotesquely comic. They exaggerate a scholarly man and a suave self-possessed individual. They are "two-dimensional": Julius is absent-minded or empty and Buddy is full of himself. The point is that these are stereotypes of masculinity. One has a very weak libido but the other is excessively driven by his libido. One is shy and the other

is arrogant. One has a very low self-esteem and the other has a very dangerously high self-esteem or egomania.

These toy characters exist in a toy setting for toy outcomes and this feature makes this film potentially postmodern as well. Julius loses control with his formula and becomes Buddy Love. The binary of control/out of control is played out in this film. There is no middle road for Julius and Buddy because both cannot be fused together by the film's end. They are extremes of each other because an overly intellectual man-child has an underdeveloped emotional self. His body suffers or he lacks affect. On the other hand, the overly aggressive Buddy is a figure with excess of the body and affect. Both are extremes in the ambivalent state of the schizophrenic. A schizophrenic has a "false self system" (Laing 1959, 100-1) and Buddy belongs to it but Julius is also a false self because no one behaves like this (this is a caricatured professor) .

The film has modernist moments at the end of it when Stella winks at us and Julius crashes towards the camera. The film contains sound and visual gags. It is peopled with authority figures, women (though unlike the other films it lacks cameos or idols) . These figures are the usual family of supporting players (i.e., Del Moore as Dean Warfield and Kathleen Freeman as Miss Lemon) who can offer extra-textual meanings because they are playing against or with their types from previous films or other media. For example, Howard Morris is appreciated when his father role in this film is compared to his previous roles in other entertainments. Lewis even admits that Buddy is a "composite" of all the nasty "gross imbeciles" we all notice from time to time at social gatherings (Neibaur 1995, 168) . By the film's end and when his parents visit his class, Julius is neither the wimp nor Buddy Love (Neibaur 1995, 169) .

It is time to see the semantic universe of Julius and his changing psychological states in the semiotic square. I want to show that he moves or changes from an abject

figure to a masochist to a joker. He even is shown as an infant in his crib during a flashback sequence. He is part of some size gags or visual incongruities as well as verbal ones. He has logorrhea one moment, then he is a pathetic figure, and so on.

Julius's narrative movement is in forty-four settings and the **bold** type signifies eight successive scenes of his energy management (i.e. Julius is first *non-thinking* , then *releasing* , then *feeling* , then *non-feeling* , then *non-inhibiting* , then *inhibiting* , then *thinking* , and then *non-releasing*) :

Credits: Montage shows that left side of the frame has Julius but the right side has another professor mixing chemicals for class.

1. At ASU, an explosion affects the campus and the Dean's meeting.
2. The firemen crash Julius's door and Miss Lemon calls for him.
3. He resurrects from under the door **buried in cement.**
4. He gets a reprimand from the Dean and he **has logorrhea.**
5. He **gets shelved** in class by his student Warshevsky.
6. After class, Stella hints about his weakness and drops a gym ad.
7. At Vic Tanny's gym, Julius **runs into the tall men.**
8. He **tells a joke** to the gym director.
9. He teaches class with his bandaged face after his gym accident.
10. At the gym bowling alley, he bowls over ten uniformed figures.
11. In the weight room, he elongates his arms from a heavy barbell.
12. In his bed, he scratches his feet with his still longated arm.
13. In Dr. M. Sheppard LeeVee's office, he reads a "muscle" book.
14. A montage of Julius gathering books and writing in his diary.
15. Outside of his lab, Stella invites him to the Purple Pit.
16. At night and outside his lab, his **socks are squeaking.**
17. Julius transforms into a seemingly monsterous figure.
18. A subjective gaze is met by a series of reactions from street folk.
19. At the Purple Pit, Buddy Love meets Stella.
20. Buddy fights and sings 'Black Magic'.
21. Buddy tells Stella who he is.
22. At Lover's Lane, Buddy insults Stella and escapes.
23. In class, Stella daydreams and Julius imagines Stella's uniforms.
24. In biology class, Julius mixes Buddy's speech into the lecture.
25. In his lab, Julius **writes in his diary about heredity.**
26. His flashback shows him **in a crib** listening to his parents.
27. He mails the formula to his parents.
28. He exits through two adjacent opening doors.
29. During Stella's after class test, Buddy visits her.
30. Buddy escapes Stella at the Purple Pit after his voice cracks.
31. Julius's class hangover exaggerates his perception of minute details.
32. Buddy's voice cracks again and he exits.
33. Julius's biology lecture is infected by Buddy's speech and Stella daydreams.

34. In the lab, Julius strengthens the formula.
35. Buddy and Stella overstay at the Purple Pit.
36. The prom committee orders Buddy to showcase the event.
37. Buddy visits the Dean, tells a joke and later embarrasses him.
38. Julius receives a telegram to chaperone the prom.
39. Buddy sings 'World that Swings' and turns into Julius at the Prom.
40. Stella kisses Julius backstage.
41. Intertitle: 'That's (not) all folks'.
42. Julius's father visits class and sells the tonic that changes the Dean.
43. In the hall, Stella winks at us. She is seen to have two bottles of the tonic.
44. Julius breaks the camera at the end of the curtain call of players.

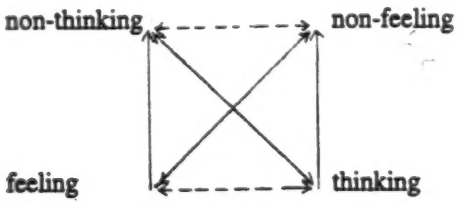
Like Morty and Herbert, Julius's eight successive scenes are in chronological order with big time gaps in between. They are mapped onto two semiotic squares as well. Despite these gaps, I want to know where Julius *predominantly regulates* his discharges in energy so that he changes his psychological states. I want to reveal his energy management as per my model. Also, I want us to see some of the ambivalent disorders of the schizophrenic. Included in the scenes is #19 (Buddy Love) and what he does is marked by underlined numbered scenes. It is the first time we see Buddy Love and he epitomizes a complete schizophrenic break.

By placing Julius's states on the squares, we see that he is another construction and reflection of Lewis's screen character. Buddy is still another one. The square shows relations such as contrast, contradiction and complementarity. These are states of transformations and will be explicated as well. Julius's actions are always in a particular setting and often with characters. Their reactions to him produce various consequences.

For example, Julius is first seen in the cement by Miss Lemon. She reacts with concern. However, his reprimand is yet another reaction to his chaos because the Dean's meeting was affected by the explosion. Julius's pet bird is the only one who appreciates him and this is no different from Morty and the ostrich puppet or Herbert and Fay. Stella, on the other hand, offers a helping hand to him as she tries to dislodge him from the shelf. Her magazine ad inspires him as well as her echoed words:

"...small man". At the gym, Julius is an abject figure and even his doctor suggests that he might not be able to become strong in the same way as others. So, Julius concocts a formula from all his research and becomes the split self Buddy Love who causes Stella to have ambivalent feelings towards him. In the end, she needs a little of Buddy alongside her husband. Julius and/or Buddy are found within forty-four scenes for various effects.

Julius is not thinking in the cement and he is not feeling when he is an abject figure at the gym. He is thinking when he writes in his diary but he is not inhibiting when he tells the joke to the gym director. These are just half of the psychological states that culminate in Julius's split self. We need to look at all of the eight states. By examining them (Figure 3) , I will manage the first four as I did with Morty and Herbert. That is, Julius is non-thinking when he is buried in cement. He is feeling when he gets shelved. He is non-feeling when the two tall men pass him at the gym door. And, he is thinking when he writes that heredity is a factor in his experiment. Respectively, these are scenes **3, 5, 7,** and **25.**



It appears that Julius's burial in cement is a contrast to his encounter with the tall men because he is in the cement and it juxtaposes his flesh but the tall men are juxtaposed to his size. The men are part of his child's play but they become obstacles because he bumps into them and they make him look small. Likewise, he is shelved

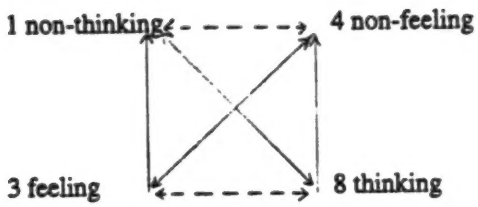
and this contrasts with his diarizing because he has control in the latter and he is alone in his lab. But in the former he is out of control and public.

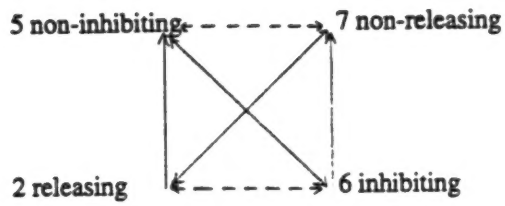
When it comes to contradictions, Julius is helpless in cement but very capable when he writes in his diary. He is a pathetic object and an abject figure inside the shelf but he is only a visual incongruity with the tall men. He is not mistreated by the men.

The last pair are two complentary relations. Julius's burial in cement complements his being shelved in class. Both are humiliations but one is witnessed by Miss Lemon while the other is seen before the whole class including Stella. Likewise, the tall men hint that Julius's genetics are different from theirs. He is born smaller than they are. And, his diary discusses the notion of heredity. This scene with the tall men is a prolepsis to the diary scene because we learn that this hint or clue is realized. He needs to alter his genetics.

Generally, the square answers the same possible questions as it did for Morty and Herbert. 1) Where is Julius or what is the setting for him to behave as a non-thinker/non-feeler/thinker/feeler? 2) What does he do? 3) What are the other characters' reactions? 4) What are the consequences to that action? 5) For the viewer? 6) What does this tell us about the Lewis persona? and 7) What is omitted or left out?

Both squares can answer these seven questions when we examine the site of his energy management or psychological state as it appears on film. To do his, it is necessary to complete the discussion of contrast, contradiction and complementarity with the second or bottom square. But first, I want to insert the narrative sequence of those dominant energy scenes into the model. We shall see how Julius's energy is managed differently in this film from the way Morty and Herbert manage theirs. The complete model shows how Julius moves from 1 to 8:





Relations

From the second square, the realtions are as before and their twelve relationships (four for each pair of contrast, contradiction and complementarity) should cohere to make this model of Julius's dynamisms sound and valid. I mention some other brief reasons for their coherence:

Julius contrasts 1 (cements himself) with 4 (passes the tall men) because he is immobile and in his class in the former but mobile and at the gym in the latter.

Julius contrasts 3 (gets stuffed) with 8 (writes in diary) because his class is public and his lab is private. He is the non-subject or object (acted upon) in the former and the subject (acts) in the latter.

Julius contrasts 5 (jokes) with 7 (regresses) because the adult present contrasts with his infant past.

Julius contrasts 2 (disorders thought) with 6 (abstracts) because his mouth is the focus in the former but his feet are the focus in the latter.

Julius contradicts 1 with 8 because he is helpless in the former but he helps himself in the latter.

Julius contradicts 4 with 3 because the tall men are not interested in hurting him. Warshevsky is angry and hurts Julius's pride and body.

Julius contradicts 5 with 6 because the joke's topic is seeing but the gag's topic is hearing. Both are puns but the joke is verbal while the other is visual because he is silent.

Julius contradicts 7 with 2 because infant Julius is standing and observing but professor Julius in the Dean's office is sitting and is alogic.

Julius complements 1 with 3 because cement and the shelf encase his body.

Julius complements 4 with 8 because he is actively motivated to change his muscles in both scenes.

Julius complements 5 with 2 because he is vocal in both scenes.

Julius complements 7 with 6 because he communicates a sense of entrapment in both scenes.

Meanings

I will analyze each site of my model for their meanings. This focus concentrates on answering those early seven questions from the square. Also, giving meanings is a way to play with subjective interpretations. Some of us will produce meanings differently from others. Nevertheless, Julius's states are in contradistinction to other characters' states and placing him within the extratexts of, say, Vic Tanny gym, Arizona State University or Howard Morris adds polysemic meanings. It is so because Julius's actions differ in these contexts. Each and every action produces an equal and opposite reaction in him. He is economic with his energy. The amount of control he shows gets out of control in the figure of Buddy.

1. Julius's first site of energy management is *non-thinking* with Miss Lemon just three minutes into the film. He is an abject figure because the door that the firemen knock down hides him as well. He is encased in concrete and appears as a Bergsonian or absent-minded professor. He is without mental faculties because he has a stunned look on his face. Furthermore, his abjection is in front of a maternal figure. She previously slams the door on the Dean's face and that scene is a prolepsis to finding Julius behind a door. It also is another prolepsis when he finds Stella behind his door and slams her to the ground. The door is an instrument of abjection. It gives a rude awakening to whomever is behind it. These are also slapstick scenes that just happen to unwary persons. Furthermore, the flattening of Julius is a visual metaphor that signifies Julius's flattened affect. He is a cartoon or toy figure. He is out of control because he lacks consequential thinking.

2. Julius's second site is *releasing* and occurs intermittently between the five to eight minute spot in the film. He has alogia or logorrhea in the presence of the Dean (authority figure) . He is releasing an incoherent babble about his abilities in front of this intimidating man. That is, his self confidence is released no matter how hard the

Dean tries to repress him. The scene is mostly uncomfortable but his babble is a prolepsis of the self-love he releases as Buddy. In other words, self love is slowly seeping out of him despite the repressing figure. Like a slow leak in a punctured tire (the explosion punctures his body) , he lets out airy and flighty dialogue. He is out of control and thinking that his world is hostile.

3. The third site is *feeling* and occurs eleven minutes into the film. This is when pathos first enters the film, and it re-enters at the prom when Julius gives his apologetic speech. Being stuffed into a shelf is another abjection scene as well. He is cast away by a strong and angry student. This too is a humilation and therefore he is a masochist because he enjoys this bodily pain in front of his class. He is stuffed on a shelf with beakers suggesting that students are tired of his experiments that blow up kids. Though this one student tries to contain him, Julius is out of control as well as being a pathetic figure.

4. The fourth site is *non-feeling* and occurs at the fifteen minute mark. This scene assures the child-man that the world is not hostile but it is kind because these two tall men do not hurt him. Their size does make him into an abject figure though, because he runs into their bodies. His state is an overall defense against suffering indignities and pain. His body affirms his weak and small stature when it is juxtaposed to these two bodies. His affect is flattened here as well and he becomes an out of control cartoon figure. He is tossed among the vicissitudes of life just as he flickers from state to state.

5. Julius's fifth site occurs a minute later and is *non-inhibiting* . He makes a joke or rather he puns the idea of seeing with four eyes. This is a proleptic statement suggesting that Julius will have another set of eyes in Buddy. It also makes this not-seeing figure of a caricature like the cartoon character Mister Magoo. Again, Julius is a

cartoon figure whose lack of sight is naive. He does not question it as he later bowls over some people he confuses for bowling pins. There is a "no glasses" rule in the gym, and the gag is constructed around this condition. As an idiot, he is an object and commentators enjoy this about Lewis. He is playing with the big fellows as he jokes with the director of the gym. He is out of control despite his attacks on the gym's rule. He shows that the no-glasses rule is idiotic.

6. His sixth site occurs at the twenty minute mark and it is *inhibiting*. The squeaky socks betray his sneakiness and his nervousness at conducting another experiment despite his reprimand. He is a caricature of a spy or a cartoon figure who has flattened affect. He is trying to deny his body and its impulses. His blocked id-impulses can sneak past authority and this kind of control or repression will soon be released when Buddy transforms out of Julius. He is in control but it is a hyperbolic type of control. This idiot is going to create Buddy Love and the university will never be the same.

7. The seventh site occurs at the fifty-five and a half minute mark and is *non-releasing* . As an infant, he is in a dysfunctional family. This flashback gives us reasons for Julius's child-man nature. His nurture was awry and he is caught in this family dynamic. He is controlled and contained in his crib. His maternal object is a threat to him and to his father. His self-love is lacking and his world is hostile. Or, he learns to see the world as unkind and harsh. He enjoys this pain and learns that ambivalence comes from approaching and avoiding his mother. He is a masochist and the situation also distances him from his father when he avoids him but shows some concern. Julius says "poor dadda". Julius learns that heredity represses his self-love and Buddy is contained within him despite the obnoxious outburst. The tonic administered to his father rescues him from emasculation but turns him into a boss figure. So, this flashback scene helps contextualize Julius but it fails to show care for

Julius's plight. Abjection and cartooning are in this family right from the start so it is hard to see any psychological depth in Julius or his father.

8. The eighth and last site occurs a minute prior to the above site and is *thinking* . Julius contemplates his notes in his diary and concludes that heredity is what he has failed to consider. His experiment and his reading point to the import of genetic transmission of his deficit. That is, he discovers that his lack of libido derives from his dysfunctional family. Thus, by chance he discovers a way to save himself, but indirectly he saves his dad, the Dean and others. It is due to his thinking faculty or his ability to string his ideas together in his diary to a create a formula that he copies and mails home. He is a professor but his experiment causes him to split off into another self. A schizophrenic tries to disown his body and genetics and lives in a symbolic system. By splitting into another self, he creates a false self. By the end of the film, Lewis is unable to fuse Julius and Buddy together. Julius is out of control when he tries to be someone other than himself. He is a no self and has a flat affect because he is investing in his symbolic self over his body. Also, he thinks more than he feels.

In conclusion, Julius and Buddy are two more social contructions because a nerd-man and a womanizer are abject figures. While the nerd-man is mostly out of control it is Buddy who is the epitome of lost control. Julius splits off into another character completely. This is his divided self and it is false to others. A reason others will gravitate to "Kelp's Kool Tonic" is that it displaces blowing up students to splitting them and others up into abject figures. Julius's sexually repressed desires are displaced onto science and Buddy. The Dean and Julius's father are cartoons because they represent the extremes of repressed impulses returning as coolness and patriarchy. The tonic installs the patriarchy and Stella is complicit in this when she needs two bottles. She does this because she cannot mediate the two parts of her husband. Julius is abject and so is Buddy. Therefore, she has an ambivalent relationship to these Lewis

characters and so do we. I have shown that an ambivalent character has a fissure that cannot be repaired and so does a schizophrenic. Re-integration management is his only hope and the energy management model shows that Julius's dialectic is a precursor to the completed Buddy split.

Buddy Love

Briefly, Buddy can also be mapped onto my model. He is non-thinking (35) when he plays piano at the Pit after hours. He is on automatic pilot from the increased formula dosage. He is thinking (37) when he undresses and humiliates the Dean in his office. Buddy is feeling (20) when he has the barroom brawl. He is non-feeling (22) when he tries to seduce Stella saying: "plant a big one here honey". He and Stella are the only ones there in the car. He is non-inhibiting (37) when he jokes with the Dean. He is inhibiting (39) when he turns back to Julius at the prom. He is non-releasing (29) when he visits Stella during her test in Julius's class. He is releasing (39) when he insults the band and sings at the prom. So, Buddy first appears at **19** then changes states from **20-22-29-35-37-37-39-39**. (Figure 4) .

Julius's changing alternations of energy conforms to that dialectic because his being or ontology flickers, then a split occurs. Buddy is born and so is Lewis's most schizophrenic film. Again, Julius fails to repress neurosis just as Herbert and Morty did before. This film helps show that Lewis's funny business is his character's inner ambivalence and this feature is what distinguishes a schizophrenic-like character.

CHAPTER SIX

The Patsy/Jerry Souffre-Douleur : *Stanley Belt*

This 1964 film is about a bellboy who is groomed for a Hollywood comedian's job but despite the clothes, the makeovers, the voice and dance lessons, he fails. He fails the consortium who groom him, but later he succeeds when, after the consortium have given up on him, he does a pantomime for the Ed Sullivan show. Lewis is funny as the idiot but is not funny as a pathetic mime.

I want to do four things in this introduction. I want to outline the basic structure, the dramatic situation, the process Stanley goes through to be a success and how he moves from state to state.

The basic structure consists of an outsider (Stanley the klutzy bellboy) who gets involved in an inside organization (Mr. Ferguson and his group of aides) .

The plot consists of the actions in a chronological sequence from problem to solution. The problem is that a Hollywood comedian dies. The group in the Beverly Hilton hotel will die also if it cannot find a person to replace the comedian. The comedian was the source of their livelihood. They exist because he brought them money and benefits. His death signals a panic and just as they panic Stanley drops in with a tray of ice cubes and glasses. Stanley is chosen by chance to fill the gap or he is called to liquidate the lack. The lack is that a deceased comedian threatens the break up of this group. Despite his chaos, he is chosen to be the replacement. The group force him into a contract and then he is sent for clothes, makeovers, voice, joke and dance lessons. He fails at all these and at his first comedy club routine so the group disbands and fires him. This setback motivates Stanley to "show them" that he is a comic star when he creates a pantomime for the Ed Sullivan show. He rehires the group and marries his secretary Ellen Betz. But, Lewis the modernist director breaks up the

diegetic fiction and shows us that this is just a film. In fact, we see a sign that reads "The Patsy" on the set before Lewis ends the film on a curtain call. This curtain call reveals real persons and Lewis breaks the camera at the end.

The process through which Stanley becomes a success is a dialectical one. It is the individual against society, the powerless against the powerful and the idiot against the kid. According to Kaminsky, the "Kid" is sentimental and vulnerable and retreats into the world of the "Idiot" where he is surreal and indestructible (Kaminsky 1974, 168-9) . My model adds to Kaminsky's split-character notion by examining in general more changing psychological states of the Lewis character. Stanley is a misfit and the society is the consortium. The Hollywood context provides the motivation. An individual becomes a star with the help of the star-making machine. The dialectic is that the more he gets pushed into performing the more he fails. He only succeeds when the pushing stops--the group rejects him. Then, he assumes control and succeeds by becoming a pantomime artist not an idiot. His sentimental or pathetic side overrules the idiot because the idiot cannot comply. This is why the film is so anguished because Stanley has lot at stake. He tries too hard, disappoints and cannot be molded into a comedian. Only when he uses pathos in the Ed Sullivan scene does he win. But, there is no "motivation, background to the situation, location, spatial layout, etc." (Coursodon 1975, 13) . Pathos just arrives and aesthetically fails to cover the cracks that the idiot leaves. All those messes are suddenly gone and he is a comic star, full blown and loved. This is the typical Lewis process about a misfit who becomes an egomaniac after pathos is introduced. We are asked to feel sorry for all that self-hatred heaped upon him before and go along with all that self-love and narcissism that comes afterwards.

Lastly, it is up to my model to show how he moves from state to state. Stanley's narrative movement is also a dialectic of ontology. He starts off as a

bumbler, then he is constrained into a corner, then he is a cartoon figure getting a shoe shine, and then he embarrasses a song studio by dropping the song sheets. Further, he is sadistically feeling with a voice coach and then he is dancing freely and then he is recalling a prom scene. Then he tells jokes. Stanley's movement is in fifty-four scenes and the **bold** type signifies eight successive scenes of his energy management.

He is first *non-thinking* , then he is *non-releasing* , then *non-inhibiting* , then *non-feeling* , then *feeling* , then *inhibiting* , then *releasing* , and then *thinking* :

1. A plane crashes in the mountains.
2. Newspaper headlines read: "Famed Comedian dies in plane crash".
3. TV newscasts speak of the tragedy.
4. At the Beverly Hilton, Mr. Ferguson's group discuss their fate.
5. Stanley Belt enters and **drops ice-cubes and tray**.
6. He is **squeezed** out the window and falls and the film's credits begin.
7. He re-enters the room and tells two **jokes**.
8. At the clothier, he thinks he is George Raft in mirror.
9. He exits the fitting room looking like "Las Vegas Jerry".
10. At the barbershop, he is groomed and **tickled just before his shoe shine**.
11. He enters his voice coach's home.
12. He saves three vases from falling in the coach's livingroom.
13. He is unable to sit in some chairs and the coach blows on his brow.
14. The piano lid falls on the voice coach's hands. They **vocalize**.
15. At the recording studio, he **knocks over the songsheets**.
16. Lewis is in drag and plays three singing female accompaniests.
17. Some of the group watch his TV show:"Teenage Dance Time".
18. He **dances** / He thinks of **his past prom nite**.
19. He talks with Ellen and she helps him mature.
20. He talks on TV.
21. Mr. Ferguson says: "Who told him to talk?".
22. Stanley is out of sync with his own recorded song.
23. A tap dancer tries to teach Stanley.
24. Another teacher tries and he lassoes him with an invisible string.
25. With a ballet teacher, he drops and breaks his ceramic shoes.
26. Hedda Hopper's gossip-line works quickly.
27. He mocks Hedda's parasol hat in the patio with the guests.
28. Montage of his adulators--Rhoda, Mel Torme, and Ed Wynn.
29. Stanley fails at jokes with Chic, the writer.
30. He cannot squeeze past Ellen.
31. A Newspaper closeup has the showtimes at the Copa Cafe.
32. At the Cafe, the Step Brothers and Stanley perform.
33. He flubs his first comedy show.
34. He hallucinates that the group is a firing squad.
35. The group squeeze him inside their car.
36. Montage shows that he is a discouraged failure at more lessons.
37. Chic and Harry discuss the "boy wonder" and contract him to Paul.
38. Stanley signs a contract and has logorrhea about an Ed Sullivan spot.

39. He disappears under the table and Ellen kisses him.
40. At dinner, he over-tips and plays a violin to entertain Ellen.
41. Mr. Ferguson decides to reject Stanley and records his letter.
42. In Stanley's dressing room, he receives the rejection letter.
43. Ed Sullivan parodies himself and introduces the "Big Nite" skit.
44. Ed gazes at a TV that shows Stanley, a fan, with a lollipop.
45. "Haste the Long Wait Frequently" show and Stanley tries to enter it.
46. In a blind alley, he changes into a top hat and black tie.
47. He enters the show with a spotlight on him.
48. The group reads that a "star is born" and wonders.
49. He is at the desk and recruits them for a new beginning.
50. Ellen squeezes him off the railing and he falls over it.
51. Lewis walks from the right and tells the real actress she's over-acting.
52. The movie set breaks for lunch and we see the sign: "*The Patsy* The End."
53. There is a curtain call of the actors.
54. Lewis bows and crashes onto the floor below. THE END.

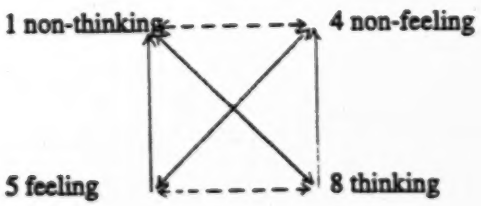
As in the three previous films, Stanley's eight successive scenes are in chronological order with big time gaps in between. They are mapped onto two semiotic squares as well (Figure 5) . Despite these gaps, I want to know where Stanley *predominantly regulates* his discharges in energy so that he changes his psychological states. I want to reveal his energy management as per my model. Also, I want us to see some of the ambivalent disorders of this schizophrenic.

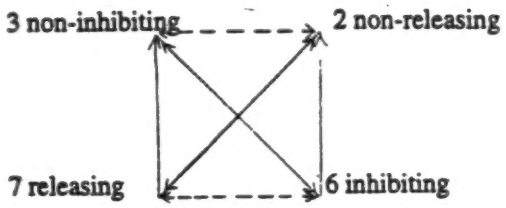
By placing Stanley's states on the squares, we see that he is another construction and reflection of Lewis's screen character. The square shows relations like contrast, contradiction and complementarity. These are states of transformations and will be explicated as well. Stanley's actions are always in a particular setting and often with characters. Their reactions to him produce various consequences.

For example, Stanley is first seen as a bumbling idiot in front of the consortium that includes Ellen. She does not react to his antics but rather she stares stone-faced like the rest. They are standing up as well. They try to contain him by pushing him out the window but he springs back like a Bergsonian spring. He is an animated cartoon figure in this falling scene and re-enters the window and proceeds to tell two jokes.

One of them is told to Ellen as he sits looking up at her from a small stool. She is a threat and an ambivalent maternal figure. With his voice coach, he is the source of anxiety and utter destruction. The voice coach's home is completely destroyed through the medium of his hyperbolic voice and the coach's. With heads of recording studios, television shows and comedy clubs, he is an embarrassment and a failure. He is unable to follow instructions. And, when alone, he turns into a dandy and becomes a comic star. By the end, he is Jerry Lewis and breaks the film's fiction. All in all, Stanley changes his states within fifty-four scenes.

Stanley is non-thinking when he drops the ice tray. He is non-releasing when he gets pushed out the window. He is non-inhibiting when he jokes with the group and Ellen when he springs back into the room. He is not feeling when the shoe shine person brushes his bare feet with shoe polish. He is sadistic and feeling with his voice coach when he drops the piano lid on the coach's hand and then he continues his voice lesson from an agonized coach. He is inhibiting with the songsheets at the recording studio. He is releasing his body into a spastic dance backstage of the television show: "Teenage Dance Time". He is thinking as he recalls his old prom nite and his dance with Ellen. Respectively, these scenes are **5, 6,7, 10,14, 15,** and **18** (it has 2 squares) . The complete model shows how Stanley moves from 1 to 8:





Stanley's transformations or relations between terms applies in the same as it does for Morty, Herbert and Julius. These relationships are plotted points in the narrative where Stanley exhibits each state.

For example, the uncontained Stanley's tray drop contrasts his foot shine because he is contained by the group when he gets his makeover. The tray-drop contradicts his thoughtful reverie of his past prom nite. And, the tray-drop complements the piano lid that Stanley drops onto the voice coach's hand. Stanley moves from contrast to contradiction to complementarity when the tray is out of control to when he controls his makeover to recollected control and then back to out of control when the lid falls and his voice escalates along with the coach's.

In addition, the square answers the same seven questions it did for Morty, Herbert and Julius. 1) Where is Stanley or what is the setting for him to behave as a thinker/non-thinker, feeler/non-feeler and so on? 2) What does he do? 3) What are the other characters' reactions? 4) What are the consequences to that action? 5) For the viewer? 6) What does this tell us about the Lewis persona? and 7) What is omitted or left out?

Both squares above can answer these questions when we examine the site of Stanley's energy management or his psychological states as they appears on film. First, I want to continue the discussion of the relations between the other terms.

Relations

From the above model, Stanley's eight states are here as well and their twelve relationships (four for each pair of contrast, contradiction and complementarity) should cohere to make this model of Stanley's dynamisms sound and valid by my examples. I mention some brief reasons for their coherence:

Stanley contrasts 1 (drops tray) with 4 (gets tickled) because in the former he is a bellboy but in the latter he is a comedian's replacement getting made over.

Stanley contrasts 5 (drops lid) with 8 (recollects) because he is watched by the coach in the former and watched by Ellen in the former.

Stanley contrasts 3 (jokes) with 2 (gets squeezed) because the former is liberating for him while the latter is constraining for him.

Stanley contrasts 7 (free-dances) with 6 (messes songsheets) because he is alone in the former till Ellen arrives but he is surrounded by musicians in the studio in the latter.

Stanley contradicts 1 with 8 because his muscles are spastic in the former but his memory is controlled in order to recall in the latter.

Stanley contradicts 4 with 5 because his feet are focussed in the former but his vocal chords are focussed in the latter.

Stanley contradicts 3 with 6 because jokes are freeing him in the former but singing frightens him in the latter.

Stanley contradicts 2 with 7 because he is overpowered in the former but he uses his own power to create a dance.

Stanley complements 1 with 5 because he drops things (ice, then the piano lid) in both scenes. He is doing the dropping during his alogic moments.

Stanley complements 4 with 8 because his feet are highlighted in both scenes. His feet are made over, then he thinks of his past awkward feet.

Stanley complements 3 with 7 because both are creative displays. The first is with his joking mouth and the last is with his joke-like feet and body.

Stanley complements 2 with 6 because publicity men are pushing him into a role. The first is through a window and the other is inside a song booth.

Meanings

I will analyze each site of my model for its meanings. This focus concentrates on answering those seven questions. Also, Stanley's states are in contradistinction to other character's states.

1. The first site is his *non-thinking* and it occurs at the five-minute mark. This is our first introduction to the Lewis character in this film and he is a bellboy like the non-speaking Stanley in ***The Bellboy*** , but this Stanley starts talking and as he talks he gets alogia. His mental operations are impaired due to the threatening group in the Beverly Hilton hotel who are eyeing him with 'fat intent'. They want him for something and he tries second-guessing them. He is beside himself and unable to calm down. The group are stone-faced at his antics because they are in deep thought themselves. They think that this bellboy is their 'mealticket' and so they are sizing him up. The consequences to his antics and their stares is an out-of-control being. He must be controlled and we wonder how it will be done. Like all the other Lewis characters, Stanley is an outsider who happens upon the consortium who recruit him into their schemes. He goes along with the scheme and becomes Lewis. This is still another motif for the schizophrenic. That is, he is an egomaniac or he has perceptual delusions that are grandiose. A schizophrenic film makes its star into a personality. The bumbling Stanley (Lewis) is chosen by Mr. Ferguson to be a personality (other than Lewis) , but Lewis emerges from the fiction to break the film and viewer identification. Finally, this scene is a prolepsis to his further bumbling throughout and also to the fact that this is his new office at the film's end. These are his hired hands because he becomes their boss. Finally, this first scene sets the stage for his energy balance or management in the next scene.

2. The second site is his *non-releasing* and it occurs two minutes later. This means that his energy is contained and stopped. He is squeezed out of the film and

flattened into a cartoon in the credits. So, others are squeezing his identity from him, and the world is hostile to him. The window is his way out and the springboard is a prolepsis that his being cannot be contained. He will bounce back but not until he has suffered defeat and anguish. He learns that he cannot be funny because histrionics are a symptom for attention and love. This group is not interested in his funny business but they want to impose their funny business on him so that he can make them money. They also want to stay as a working machine. The machine is imposed on his vitality in a Bergsonian way. He is out of control. The consequence of this squeeze is another Bergsonian idea: the spring. He springs back for another energy balance.

3. The third site is *non-inhibiting* and it occurs two minutes later. Out of the window, he tells two jokes ("rabbit", and "boxer") within five minutes. He laughs but his diegetic listeners do not. He just rambles and gets a smirk from Ellen. He is naive in front of this maternal figure. This is the vocal Lewis-idiot whose impulses are not repressed. Again, this kind of funny is not what the group wants from him. He is out of control. They are going to contain him once more. So, his energy is ready for another balance.

4. The fourth site is *non-feeling* and it occurs seven minutes from his last joke ("boxer") . This joke is a prolepsis to his make-over which boxes him into a style or fashion statement. He is made in the group's image and he has no say, so he treats the barbershop scene as a safe place. He giggles out of sync and lets the pain of the scratched feet subside. He turns the slavish (black) shoe-shiner/ into a cartoon companion. There is flat affect in this schizophrenic site. Stanley is out of his body's pains but he symbolizes the scene into a cartoon. He escapes into fantasy because the anguish is too much for him. Again, he has to release this contained energy and he does so at the next site. He is in control.

5. The fifth site is *feeling* and it occurs nine minutes later. He has a chance to express himself and get uncontained. He goes so out of control with his voice that he and the voice coach are caught in a destructive orgy. Stanley's "sadistic" jab of accidentally dropping the piano lid on the coach's hands is a signal that all that previous pent-up energy needs an outlet. So, he non-voluntarily targets the coach. This home is full of vases that were saved by Stanley earlier but now they are destroyed. Stanley's feeling is a Deleuzian modulation of energy. It reverberates out in an example of centrifugal force just as Julius's explosion does. This suggests that destruction is a consequence if Stanley's energy is contained. It must be free but the group will not allow it. This scene is the funniest scene in the film because it is so surreal and liberating. He is out of control.

6. The sixth site is *inhibiting* and it occurs two minutes later at the song studio. Stanley spills the songsheets and stumbles over the equipment. He is nervous and afraid. He is out of control when he tries to inhibit himself. His natural exuberance spills out all over the place when he is unsure of himself. No matter what he does his anguish compounds. He cannot do right. He is a failure as the group soon learns. He cannot do a simple task and this impairment is due to a self which is out of its body. His hysteria and his masochism run him, ruin him and turn him into an abject figure over and over. Rather than stay in his body, his later symbolic (mental) mime scene just displaces his messes. That scene is too pathetic once more. It is self-pitying.

7. The seventh site is *releasing* and it occurs three minutes later. His body is releasing and he is doing it alone till Ellen appears. This is Bukatman's "particular pleasure" when Stanley enjoys his own body, but he is still spastic because others see the Lewis character dancing into a "demonic frenzy" (Bordwell) . Nevertheless, Stanley is liberating himself from all the energy imbalances from scene to scene. It is

significant that he is alone when this happens because his paranoia (others are watching him) forbids any self-control. He measures his self worth from their eyes. This is a perceptual delusion of a schizophrenic so he dances alone because it is safe. The dance is out of control and this segues into the adjacent thinking scene.

8. The eighth site *thinking* and it occurs a minute later. His bodily memory is linked to what Ellen is saying. She reminds him of their past prom dance and how she saved his dignity and he saved hers. The recollection is a prolepsis that he and Ellen belong together. He takes her as his wife at the end of the film. Together they are abject figures and he thinks of his abjection. He does so in front of a safe maternal figure. He regresses to a safer time and innocent child-like time when together their shyness is what makes them lovable. This desire to be shy and then loved is what irritates most commentators and what Kaminsky calls the "Kid". He is sentimental and it too is a prolepsis to the dandy pantomime. Stanley turns into a dandy but we cannot forget his anguish and messes. The Lewis character will not stay in his body because on one hand he flies with it and then he flies out of it. He has no self control. His body is something to escape from and the thinking furthers this process.

In conclusion, Stanley's eight states are part of the schizophrenic syndrome because of one glaring contradiction or paradox. That is, he has so much anguish because no matter how much control he exerts in his inhibiting state, he is still out of control. He cannot control himself without being chaotic. His ego is far from being intact and controlling. We have seen Stanley move from state to state and they are part of his energy management, but they are abstract states without any mediation to their extremes. They are all or none. His body is out of control and his mental operations are also out of control. In fact, his "extraordinary sense of terror" with his "alien body" and its emotions are "distinct" from his "symbolic self" (Becker 1973, 218) . Becker, the Pulitzer Prize social scientist, argues that a schizophrenic has no control and

fragments into a hyper-mental state where ideations rule the emotions of the body. Stanley's only controlled performance is the pantomime and it is very thought-oriented. This control spins the film into sentiment and aesthetically ruins the comedy.

Control even brings him chaos when he scatters the songsheets in the recording studio scene. This example and others are also an anguish for him because he has to be a good comedian or else revert to his original bellboy role. And, if does not deliver the comedy for the group, the group will disband and no longer be a 'family'. The stakes for him are his freedom, individuality and his quality of life. He will be their mealticket and they will be the machine behind his success. But, his utter disasters are covered up by his sentimental pantomime scene when he turns into a dandy. Stanley's laugh at Hedda is an instance where he punctures her pomposity but she recuperates him as a stalwart jester and as one who opposes the status quo. Therefore, he reflects a honest reaction in the midst of all her yea-sayers. He is the only one with courage but this scene is aesthetically contrived as well because it tries too hard to make the comedian a moral agent. Again, this is embarrassing for us. Lastly, Stanley is best when he is chaotic even though that chaos is an anguish to him and shows us that he has lot at stake. It seems that we laugh at the schizophrenic but scorn him when an ego and its attendant emotional control is a *deus ex machina* . This strategy is not natural and becomes contrived.

CONCLUSIONS

We observe that the Lewis figure is odd and on the whole he is schizophrenic, and I have attempted to illuminate the inner workings of this condition in my model. A mental condition underlies his psychological states. My model explains his energy imbalances as well as the conditions that give rise to his masochism, hysteria and abjection. In fact, my model or the squares is a map of these three psychological states. Furthermore, this map is magnified or broken down to include eight more generalized psychological states that sequentially vary from film to film. He flickers between these states differently in each film and his flickering is an ontological process that explains his ambivalence. We have seen his discrepancies and incompatibilities and we have seen that a schizophrenic film wants its star to make the personality known albeit narcissistically. Put another way, my model helps to understand him when all his contradictions are added up and discussed as the ambivalence found in a schizophrenic syndrome.

Before I discuss the relation between the syndrome and his funny business and our attitudes to this, I want to tie up some loose ends. First, The Lewis figure is an *idiosyncratic comedian* and we saw Morty and Herbert to be accident-prone, while Julius (Lewis repressed) and Buddy (Lewis angered) are just caricatures, and Stanley is a self-pitying klutz who is hated for being funny. These characters compose the Lewis phenomenon that my model explains. Jerry Lewis abject becomes Jerry Lewis comedian. When women make demands on him, his obsessive-compulsive machine is set in motion. He defends himself by being an idiot who is compulsive, joyful and who hides his fear. However, my model does not explain all of the Lewis figure, but just those spots in the film that show his dominant energy. It omits spots in the film where is he doing other things.

And, as a director, Lewis is oscillating between a *modernist* and a postmodern aesthetic because he is calling attention to the text and blurring the boundaries between comedic styles. He is a *postmodernist* because he spreads out the Lewis figure using irony and he lays bare the devices of fictionality as well as using so many actors for extratextual meanings. He is modernist because he is abstracting and formal as well as fragmenting and flattening the character. But, on the other hand, the newest thing he tries out is pathos to make funny business. My model has a deficiency: it does not account for why pathetic moments carry the most weight in terms of energy imbalance. That is, pathos moments override the abstractions and turn him into a subject who is not funny because of the emotional weight he is invested with. If his energy gets balanced then pathos uses up too much of that energy in the overall model. The films show a stick figure suddenly becoming human or having a heart and this carries more weight than my model's other states. The condition of pathos in the Lewis figure requires more study. But for now my model helps us observe the Lewis figure and see what he is doing with his energy as a laughter-producer. We see him compensate for his economic ambivalence by getting over-hated so that he can be over-loved. It is his pathos and his stardom that articulate his neurosis for us because his development is so spastic. He stumbles about as an ugly duckling; then he becomes a swan.

Secondly, my model shows how the films work as we trace the different *trajectory* of the Lewis figure in each film. Prince, mentioned earlier in Chapter Two, states that the square helps us chart narrative movement. This movement *differs* in each film but it consistently shows us where he is, what he is doing, with whom, etc. My model systematically shows Lewis's *Kraftwerk* from film to film and the fact that the square is inherently unstable. His energy management is neurotic yet his schizophrenia is more catastrophic. This syndrome cannot be cured and there is not enough self-understanding to make connections between states. Both the syndrome

and his neurosis make Jerry Lewis creative and my model is a *semiotic x-ray of his creative process* in four films. The management of his energy balance becomes the dynamo for his comedy. We now see part of the engine that drives a Jerry Lewis film and a Jerry Lewis persona. A Lewis scatter-brain is not an integrater and needs to be rejected by the world around him, but a Lewis subject is an integrater. Paradoxically, his subject status makes his films unfunny when it occurs.

The Ladies' Man and *The Nutty Professor* can be termed "cold" films because they are easier to deal with and more emotionally detached, and Buddy Love is a power figure that is unique in Lewis. *The Patsy* is the 'locus classicus' of Lewis's schizophrenia and it and *The Errand Boy* are "hot" films because we feel sorrow and admiration for him. He is flat and a spectacle in the former film, then he is rounded in the latter-- and the more rounded he is the more he is a problem aesthetically.

Against this, his virtuosity in some scenes can be far above the norm just as his stupidity is far below the norm. As a subject, Lewis is more central, important and understanding because he reflects a clinical syndrome. A disordered body or rather a "disordered bodily ego" (Zizek) is symptomatic of schizophrenia. His particular behaviors produce his ambivalences because they show that there is no mediation between a stick figure and a subject who uses pathos to get sympathy. After the pathos scene, his success arrives so pathos is a channel for success or it comes after his many fits and starts. Self-pity is next to the tragic and it is a self-indulgence enabling him to get to the place where everybody has to love him. Only his chaotic goodwill is funny. As a clinical condition, pathos is inappropriate, so he has an experiential deficit or he has a gap in his awareness of a vital skill or a missing step on the way to his goal. This absence precludes his success. He has no control then gets it; he has no socialization skills, then gets them, and finally his personal contradictions are not mediated in these films.

The gap between his spasms and his elegance is glaring. Generally, we saw numerous other gaps such as his oppositions between the individual and society; his mind and body; his words and his deeds; his freedoms and his constraints; his order and disorder; his emotions and his reasons; his concrete subject and his abstract non-subject; his ends and his means; his ease and his difficulty; and finally his aggressiveness and his well-wishingness. These are the vicissitudes in the Lewis persona or the Lewis screen self. After the Lewis film is over, we notice that splitting his mind from his body is the Lewis way and his mania juxtaposed with his pathos is not funny because we cannot relate them to each other. Utter abjection seems to be the only turning point to help his metamorphosis into pathos. My model is just a skeleton that shows he is an X which does Y and whose inner life is affected by events and the way he conducts himself to each event constitutes his ontological dialectic. He has to be sentimental before he is integrated or he has to be enraged for being stupid. For example, In *The Patsy* , Stanley does not understand his driven behavior and there is a melodramatic trace to his unhappy and suffering conditions.

Overall, these films show a gap between what he intends and what happens. Morty is magical and a poor boy no one understands but whose excessive goodwill attempts to efface, compensate or disavow the bad; Herbert is a caricature and a burlesqued houseboy; Julius and Buddy are caricatures and mock-pathetic figures that are overstated; and Stanley is human. Stanley is the clearest example of Lewis's ability to make messes, but his inability to be funny for those around him leaves a gap. This gap is covered over by Stanley's pantomime which makes him a star; not on his own terms, but on Chaplin's, whom he aesthetically imitates.

Thirdly, my analysis serves the function of deconstructing Jerry Lewis's *ambivalence as a laughter-producer* in his early sixties films. Each of his films is full

of gags but my project lacks gag analysis because each point of the square calls a gag into question (see my Relations section per film) .

My analysis also serves a fourth and final discussion. It is time to discuss this *syndrome in terms of making comedy out of it*. We are entertained by a sickness. When it is interpreted from a clinical perspective, sickness is more important than those perspectives offered by Laing (anti-psychiatry recuperates the sick), Szasz (society is sick and psychiatry cures dissidents) and Deleuze and Guatarri (schizoanalysis is self-destructive) perspectives.

First, if this syndrome is the source of Lewis's comedy then at *what or whose expense* is it a comedic subject matter or is Jerry Lewis making us laugh at the expense of a clinical illness?

For Berger, the one who is laughed at, i.e. Lewis as a schizophrenic, is empowered through this process. We are laughing at one who is powerless (just as the hysteric and the masochist are powerless) , but who uses that power to gain control. I suggest that Lewis the director targets our laughter at himself. That is, as a laughter-producer he is getting us to feel uneasy about the schizophrenic syndrome. Or, he is using this syndrome to get laughs. It is his subject matter, and his management of the unmanageable and unstable states is what drives his comedy. So, Lewis is doing schizophrenic-syndrome comedy.

The idea of schizophrenia has a "coercive" effect because the syndrome is frustrating to have and we have to look at "who is doing the laughing and who is being laughed at (who is the butt of the joke?, so to speak) (Berger 1986, 8-9) . Laughter is an "attempt at persuasion" when we laugh at the low status and apparently sick Lewis figure. Berger wants us to consider the status of the laugher (high or low) and the

direction that the laughter is taking. Who has the symbolic capital (the language and power) to laugh and make us laugh?

My model has gone below the surface to find the deep structures and the conditions that make up the syndrome. In other words, I took the general schizophrenic character and made it into a clinical one. This magnification maneuvre of my model thus makes him clinically sick. By mimicking the spasms of the hysteric and playing out other symptoms, the Lewis figure is configured by Lewis the director who mocks masked schizophrenia, albeit unconsciously. This leaves a bitter taste if a Lewis figure is analysed this way because the syndrome is not funny and objectifies the sick.

Byron, on the other hand, argues that Lewis has always had a vision to make comedy about any pathological person (the moron, the hysteric, the outsider, etc.) and that this is his strength or vision (Byron 1977, 90-1). In other words, Byron suggests that Jerry Lewis's comedy is always about the sick little guy who moves from powerless to powerful. We side with the sick Lewis figure because this is Lewis's vision as a director, albeit narcissistic. He always has to make his character suffer pain before the pleasure of being loved for being Jerry Lewis comes to the end of the film. Byron wants to recuperate this schizophrenia into a Lewis vision that shows the powerplay of the sick in society. In Lewis, the sick get their revenge. He is the poster child for a schizophrenia that makes for funny business. This too leaves a bitter taste because it pontificates another telethon ideology and makes Lewis into a demagogue.

From the perspective of literary theory, schizophrenia is the schematic opposite of modernism's paranoia (Hassan 1987, 281). The modernist subject is afraid but the postmodern subject fragments. It is the postmodern tendency to split off the mind from the body as Lewis does: he dements to the stresses of the times. These stresses make up the postmodern condition and this is captured and explained in a pro-schizophrenic

rant by Shaviro in his *Doom Patrols* . My point is that a comedian dements while a literary theorist rants, but both are responding idiosyncratically to the postmodern. Schizophrenia is the best response to this as most literary theorists insist, including Deleuze and Guattari's schizoanalysis. But, it is only one response because level-headedness is more effective in the long run.

I want to reiterate that my model concentrates on the behaviors of the Lewis figure. That is, we have noted his actions, the observable reactions of other characters, what he says, what he does not say, what he does and what he does not do. Alongside his language and appearance, his behaviors are not only contradictory but they are in a dialectic relationship. That is, his ontology or states of being flicker as he saves and spends psychic energy. This is his *Kraftwerk* and my certain analysis (Gk. 'keirein'; 'analyein' both words have root words denoting 'to cut apart') . His energetic relay illuminates a schizophrenic syndrome consisting of the symptoms of masochism, abjection and hysteria in him. Therefore, he joins an array of schizophrenic characters in fiction, including Caliban, Dr. Jekyll and Mr. Hyde and so on (see Chapter One) .

One distinction is that the Lewis figure dements to the stresses of the early sixties. It was a time of liberalism, idealism, youthfulness, looser standards with the disappearing Hays Code and a falling box office--all having their strongest manifestations after 1965. Independent production was on the rise and this gave room for Lewis's brand of grandiosity because he ends each film by breaking the fiction and installing himself as the creative ego of the film differently from Keaton, Chaplin, W.C. Fields or the Marx Brothers. In Lewis there is a lack of a strong organizing ego to constitute the self. Instead, we see perceptual delusions that are grandiose and that belie his egomania. These four films show that Lewis the director is not only a modernist but his character (from the Gk. 'kharakter' denoting "stamp") is "mad". Madness is stamped with the marks of schizophrenia. What does this all mean?

It means that schizophrenia is four ambivalent or contrasting pairs of impulses according to my model. In observing the Lewis figure, my model helps us illuminate his mind or rather his mental illness. Lewis acts as if what he says will be punished (Bateson 1972, 206-7) so he has excessive goodwill to compensate for this fear. This delusion is still schizophrenic because not only does he think the world is hostile towards him but also that it reflects some past trauma to him. For example, Morty is misguided, Herbert and Julius/Buddy are caricatures, and Stanley is hysterical and anguished. The Lewis figure is exaggerating the human condition because he cannot be normal or have a strong integrative ego. It is either too sentimental or too narcissistic with no mediatiing terms. He is always suffering self-humiliations and then he gets loved. The desire to be loved is sometimes hiding a death wish. In Lewis's case, he is afraid of his body because it always seems to be an appendage or something that cannot be integrated into himself. It is hysterical, flattened of affect, abject and chaotic. His chaos is resolved poorly by a sentimentality or that pathos comes into the film to paper over the cracks left by the idiot. There is no way to bridge the gap between the beautiful and the banal in Lewis--the mania and the pathos or the "idiot" with the sentimental "kid". Comedy on the screen can be neurotic (Allen) , pathetic (Chaplin) and even schizophrenic (Lewis) .

The Lewis figure puts his madness out for us to see. We see that he becomes self-powerful (he becomes Lewis) when he is self-powerless (he reverts to sentiment for being a victim); he is self-dominating and self-dominated; he is self-subjugating and self-subjugated; and he is self-ruling and self-ruled. Some clinically sick persons imagine that they have the power or the ability to control the uncontrollable. They use paranoia and other delusions to prove that life is against them. Other sick persons are powerless and need treatment to be empowered so that they can control what is controllable and accept the uncontrollable. Both types of sick persons lack the tools to

separate the real world from their imagined or delusional worlds. Still other types of sick persons think that they have the power not to be sick.

Insofar as Jerry Lewis's comic imagination stems from a source of sickness, that sickness becomes contained in his art; whatever contradictions he has are shown to be mutually exclusive, it is these vicissitudes that explain a type of ambivalence in his film comedy. It has been my intellectual pleasure to deconstruct the tensions in the Lewis screen persona. I can only hope that others may pursue the Lewis figure on the points that I leave unanswered and that my project has been illuminating on what others left open for me to examine.

APPENDIX 1: Plot Summaries

The Errand Boy - The setting is the Paramutual Pictures soundstage where Morty S.Tashman is employed as a paperhanger (that is, he hangs ads for films) . Morty resembles a typical teenager and he looks like a Jerry Lewis screen character from his past films. Morty is unsure of himself, resembles a stringbean and talks funny. This idiot is on the loose on the studio lot and beyond. For example, he shakes hands and leaves paste on those that have hired him to be their errand boy/spy. A consortium of studio moguls called the Paramutuals (lead by Mr. T.P. and his aide Sneak) hire him to report to Sneak on how the studio is losing money. But, a series of disruptions occur wherever he goes on the studio lot. For example, he wrecks a secretarial department; he gets chased out of some studios; he falls in a pool and he overdubs his voice onto a film.

However, his actions are motivated by excessive goodwill because he thinks he is helping out with a variety of film settings, objects and normal characters. Reciprocally, these settings, objects and characters also disrupt him leading to further chaos. Nevertheless, he emerges as a comic star when his last disaster is filmed and viewed by three east coast studio moguls. He ends up saving the studio money and he becomes bankable to them. The film ends with Morty chauffered through the lot as all the characters line up (like a curtain call) , but he helps a paperhanger (his double) hang 'The End'. A kid acheives his dream of being a Hollywood star and the star helps a kid.

The Ladies' Man - The initial setting is at Milltown Jr. College where Herbert H. Heebert graduates and is rejected by his girlfriend. Dressed in a suit, wearing glasses and oily hair, Herbert departs and looks for work. He ends up as a houseboy at a Hollywood boardinghouse for actresses. This boardinghouse is run by Mrs. Helen Wellenmellen and her assistant Katie. With Katie, he caricatures an infant when he jumps into Katie's arms and eats in a child's chair. He is hired to dust, deliver mail,

feed the pet and help the women with their projects. Again, his excessive goodwill causes him to ruin glassware, a painting, and a televised taping session. He also disrupts two men callers by ruining one's hat and by dancing with the other (George Raft) . He also dances with a vampire-like woman in a white room to a big band dance band.

As a houseboy, he feeds a pet a huge dish of milk and a big meatbone; he helps deliver mail to the women and gets slapped, tripped and screamed at etc. (that is, they are practising on him) ; he fixes an elevator and he acts as a go-between for gentleman callers. He even helps a woman feel better for herself as an aspiring actress. Nevertheless, these women exasperate him so he threatens to quit many times. While attempting to leave at the end, Herbert learns that the women admit to their plot of forcing him to stay. Then, he learns that he is valuable to them so he lets them call him 'Herby' and decides to permanently stay as their houseboy. The film ends when a runaway lion disrupts the boardinghouse and Herbert runs toward the camera. A misfit houseboy is acknowledged and valued as a ladies' man.

The Nutty Professor - Arizona State University chemistry professor and weakling Julius Sumner Kelp blows up his class. Julius is labelled a 'menace' by the Dean. Dressed in a lab coat, bespectacled and speaking in a nasal tone, the Lewis character is a caricature of a nerd. He is so obsessed with teaching and experimenting that he fails to date women. A student named Stella Purdey is attracted to him and suggests that he change his weak body (that is, a student stuffs him into a shelf) to a strong one. Though unsuccessful at the gym, Julius decides to chemically approach this problem after he visits a doctor who gives him a book on muscles. While writing in his diary and daydreaming, he considers heredity as a possible cause of his weakness and lack of libido. He decides to conduct another experiment but it turns into a Dr. Jekyll and Mr. Hyde experiment. This chemical elixir causes Julius to split into Buddy Love, a

supersuave man who is an egomaniac. Buddy Love goes to the 'Purple Pit' club and is very aggressive towards employees, patrons and Stella. He also humiliates the Dean by forcing the Dean to play Hamlet in his office . Meanwhile, Julius learns that he cannot reconcile his 'other' personality while he teaches class and that he cannot be at two places at the same time. This synchronous event causes him to return as Julius and apologize for hurting persons. The elixir formula that was mailed to Julius's parents for safekeeping, is appropriated by his his father who sells it as 'Kelp's Kool Tonic' to the Dean and Julius's class. His father inverts his own husbandly role from wimp to domineering man and the Dean is turned into a beatnik. Julius marries Stella who brings a couple of bottles of elixir with her just the same. After the curtain call, Lewis falls into the camera and ends the film. A wimp, nerd and menace is now adored by many for being a real man with libido.

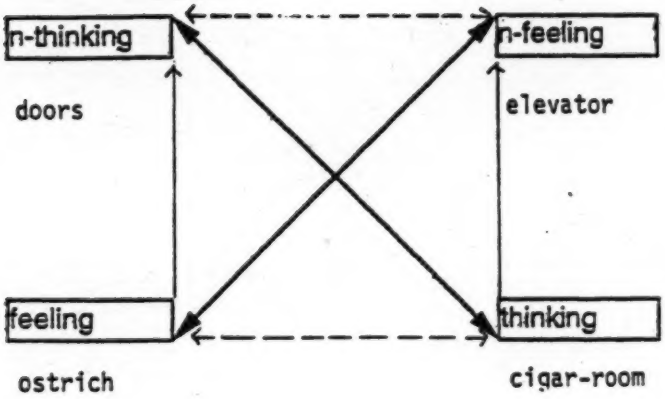
The Patsy - A Beverly Hilton Hotel bellhop named Stanley Belt is hired to replace a deceased comedian. Stanley wears a red uniform but then wears a variety of sporty and colorful outfits. He is groomed unsuccessfully by a consortium who Pygmalion-like want to transform a klutz into a polished all-round media personality. Where ever he goes, Stanley is a frustration to studios and teachers because he cannot learn things like singing, dancing, and telling jokes the way they want him to . Chaos follows him for trying to be a comedian. Stanley destroys his vocal teacher's home, then ruins the televised lip-sync of his song, and then flubs as a stand-up comic at the Copa Cafe. He also frustrates all his dance teachers and all his makeovers. The consortium send him a rejection letter. Ellen unsuccessfully tries to phone him and warn him that she did not sign her name to that letter, but before he goes on Ed Sullivan's television show, he receives the letter.

Stanley is upset with everyone and performs his own pantomime for the TV show. Outside a theatre entrance, he fashions some odds and ends to form a

gentleman's outfit (that is, a dandy) that allows him entrance into a play. This is televised and watched by Ed Sullivan. As a result, Stanley transforms into a successful and confident boss figure who he re-hires the consortium and who offers to marry Ellen. However, his non-endearing sexist remarks to her cause her to push him over the rail. Then, as Lewis, walking from behind the rail, he breaks out of character and informs her that she is overacting when she cries at his fall. He breaks up the film crew as the camera cranes to a red sign: 'The Patsy'. A klutz transforms into a comedian-boss figure by using his wits in a helpless situation.

APPENDIX 2: Figures 1-5

Figure 1 - The Errand Boy - Morty



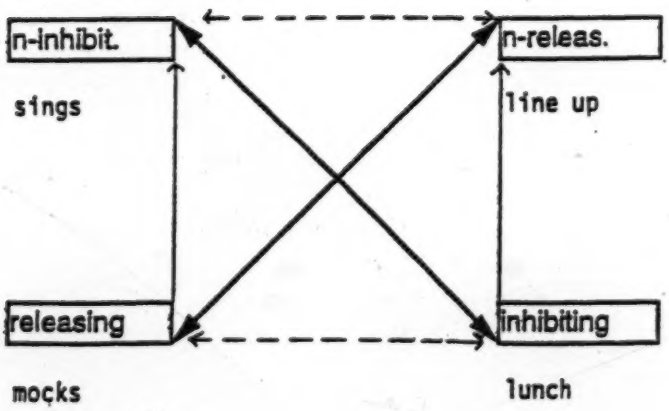
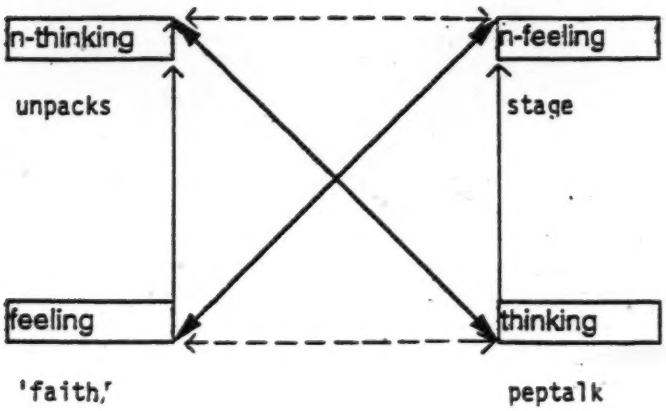


Figure 2 - The Ladies' Man - Herbert



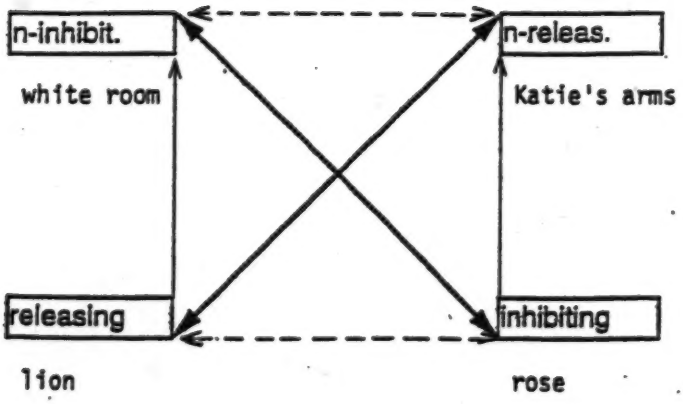
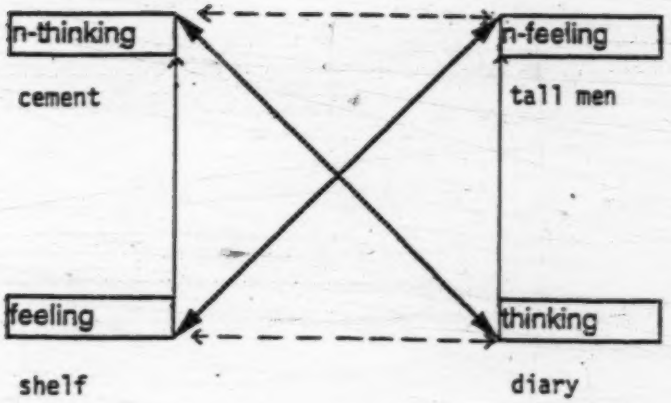


Figure 3 - The Nutty Professor - Julius



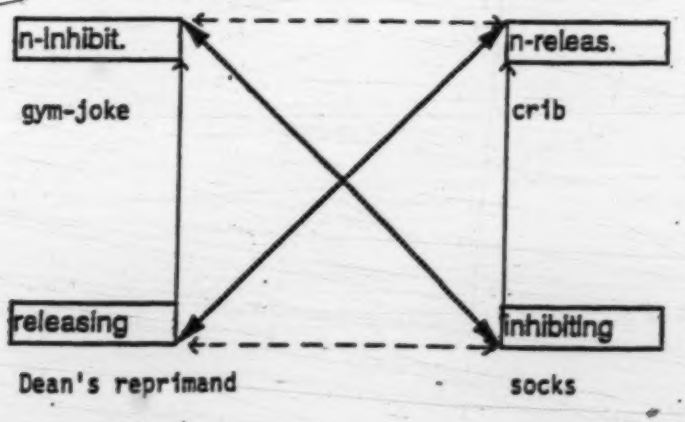


Figure 4 - The Nutty Professor - Buddy

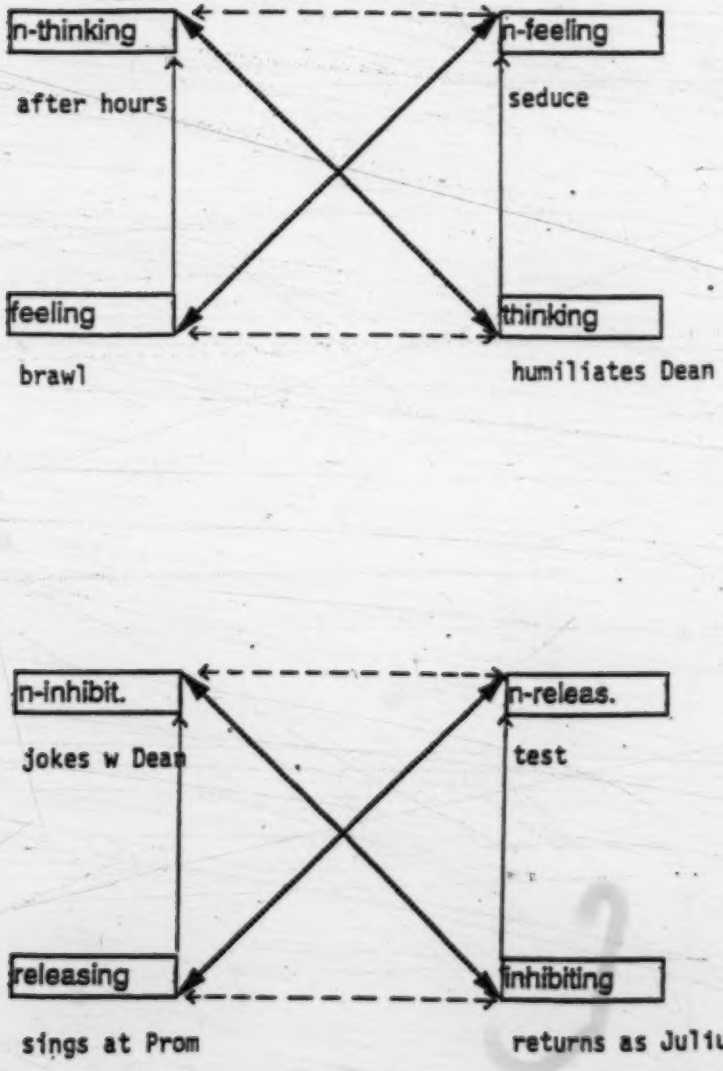
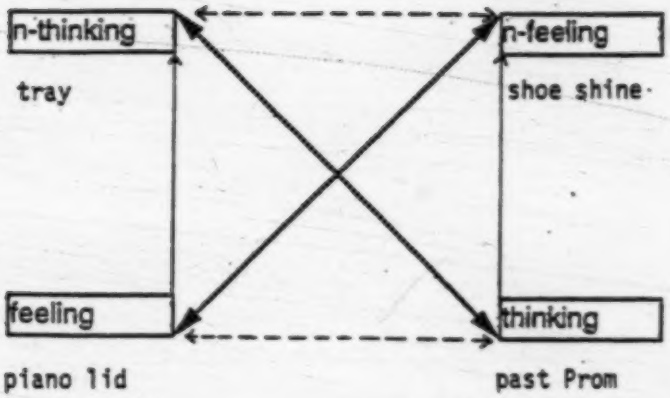
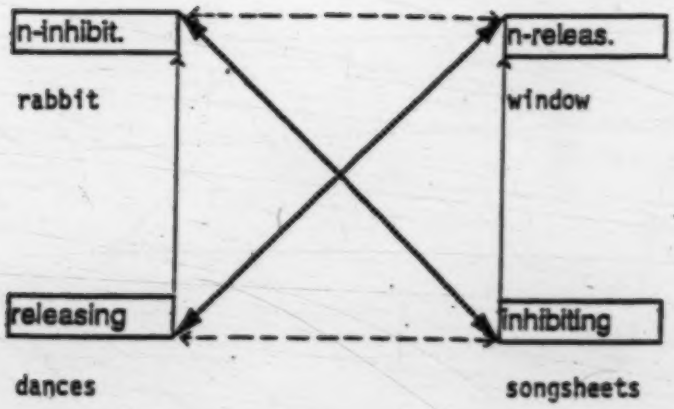


Figure 5 - The Patsy - Stanley





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